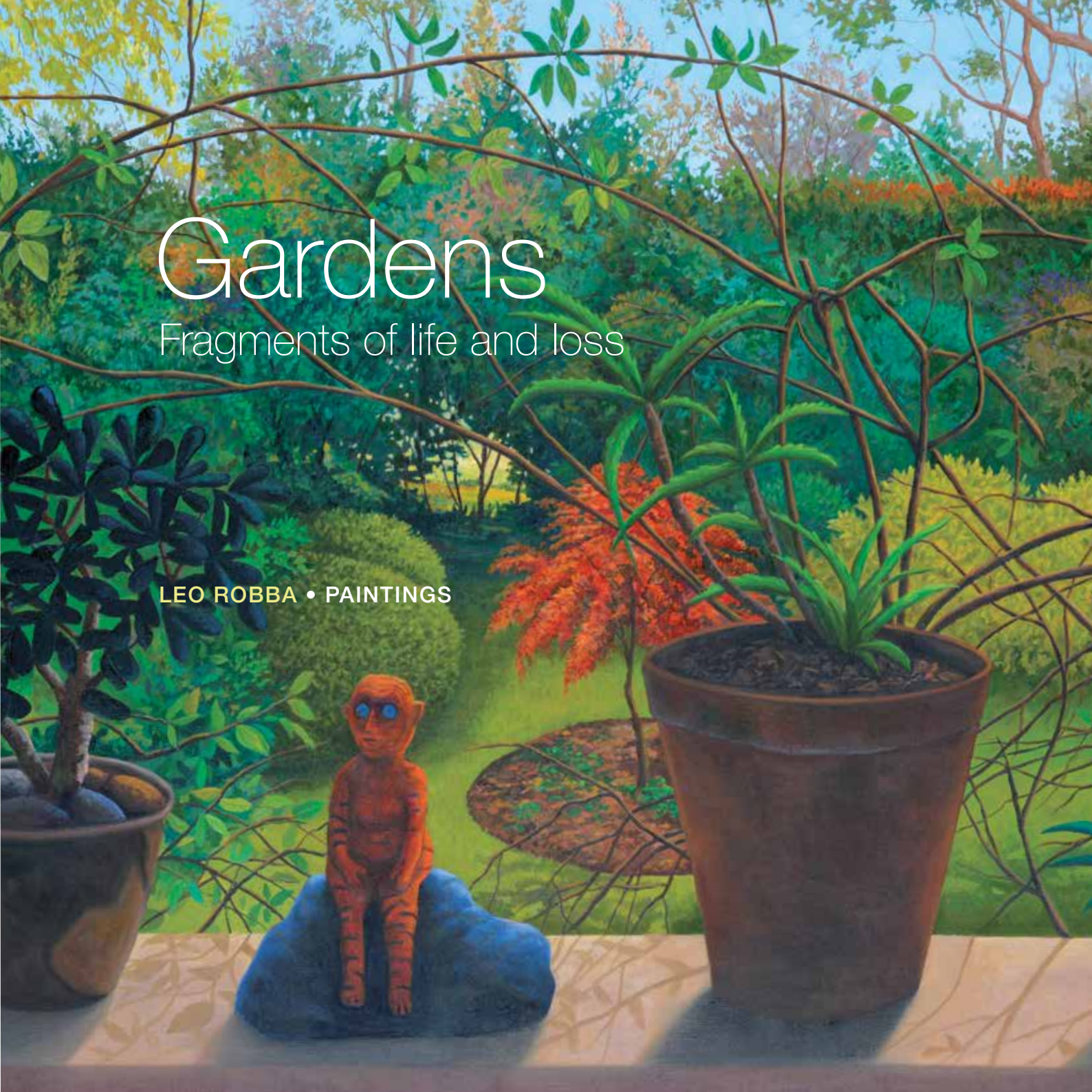


Gardens

Fragments of life and loss

LEO ROBBA • PAINTINGS





Gardens

Fragments of life and loss

LEO ROBBA

Gardens

An ode to planetary health

Anthony Capon

Soil is a foundation of life on Earth.
It filters our water.
It provides essential nutrients for our forests and crops.
It helps regulate the Earth's temperature, as well as many
of important greenhouse gases.
It supports healthy ecosystems.

.....

Scientists recently estimated that humans have now modified
more than 50% of Earth's land surface. These changes
encompass cropland, pasture, forest and urban land.
More than half of the Earth's land area — it can be hard to get
your head around.
The current rate of land transformation, particularly for agricultural
purposes, is unsustainable.
This land use change is being propelled along by a growing
human population and rising incomes around the world.
It is regrettable that some of this transformed land ends up so
degraded by human activity that it can no longer support a vibrant
array of microorganisms, plants and animals.

.....

Gardens, of course, are one example of the modification of
land by humans.
Gardens are modified as an act of love for the Earth.
Careful tending of a garden, over an extended period,
can be a gift to the Earth.
Yet, this is not always the case.

Sometimes, gardens are planted with species that are inappropriate
for the location.
Sometimes, gardeners impose chemical fertilisers and herbicides
that contaminate soil and watershed.
Gardens should be tended in ways that are in harmony with
natural systems.
The species selected for planting should have good prospects
of thriving in the local geographic conditions. Ideally, not becoming
too vigorous as to dominate other species.

.....

Tending for a garden can be good for health.
Getting your hands in the soil can be positive for your microbiome.
Gardening can also be a healthy form of physical activity.
The sight, sound, smell and touch of a garden is good for
our sensory system.
Gardening can also offer a great sense of satisfaction.
The act of gardening can be understood as an act of stewardship
for land.

.....

No matter the size of our garden plot, we should all aim to be
better stewards of our patch.
Let's all garden for planetary health.

Tony Capon is the director of the Monash Sustainable Development Institute (MSDI) and holds a
chair in planetary health in the School of Public Health and Preventive Medicine at Monash
University. A public health physician and authority in environmental health and health promotion,
his research focuses on urbanisation, sustainable development and human health.





Gardens

Fragments of life and loss

Leo Robba

When thinking about gardens in Australia it is fundamental to recognise that before Europeans invaded, for thousands of years the Blue Mountains was Aboriginal land and home to the Gundungurra and Darug peoples. It must be acknowledged that in an Australian context, gardens, including my own garden in Springwood exists as a continuing act of settlement. As an artist and lover of gardens this is hard to reconcile.

For me, what gardens can do is offer a sense of continuity and a shared place that speaks to Indigenous cultures of nurturing land and caring for country. But also, gardens exist to not only remind us of our communion with life, but help to confirm our connection with something much greater – planet Earth. As a contrived, thought out arrangement, a garden certainly has the potential to support a gardeners understanding of our need to live within the boundaries of Earth's natural systems. This is something that Indigenous people managed – a shared, cultivated, abundant garden without fences.

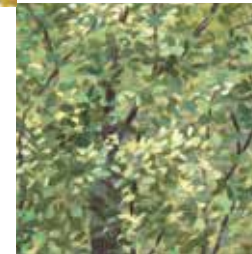
*'The sum of our pasts, generation laid over generation, like the slow mould of the seasons, forms the compost of our future. We live of it.'*¹

This quote by Simon Schama, from his book *Landscape and Memory* draws together ideas suggested by the title of this exhibition, one being, that life itself is dependent on loss – a continuous process that lies at the heart of any garden. For me, gardens are places of optimism and where I head when I need to separate myself from the world – a refuge in dark times. A place bound by time, a place in need of constant care, of growth and subject to flows, rhythms and changing seasons – a place to settle the mind. As the English poet William Cowper suggested, 'the very act of gardening imparts an organic perspective on the passage of time.'²

Gardens could also be described as otherworldly places, confirmed by time, but where time can drift or seemingly, stand still. A contemplative, idealised place, subject to change but never finished. As living material things, gardens not only exist in reality but also in many different forms in our imagination. This is what I truly love about gardens and what expresses one of the many parallels between gardening and painting. This idea of the real and the imagined, links garden culture with visual culture through which we can express the very human need to constantly reshape the world in our own image. And, by doing

so, picture human experience so we might find meaning and make sense of the world around us. As a gardener, profound meaning can be conveyed through the simplest things, a chance encounter with a wasp nest, or burgeoning spring buds, the aesthetics of a strangely shaped hedge or the colour and health of a single leaf. Real meaning and a gardeners connection to their garden is bound up in a sense of care, but also their powers of observation, which involves, not only time and constant looking – but truly seeing.

When looking at these paintings of my garden I invite you to consider the number of leaves that might actually exist there, and to put aside the fact that this number is subject to constant, slight variations. As an extension of this idea, approximately twenty years ago I asked Frank Littler (an artist I admire greatly, and whose paintings focus on the depiction of strange urban mindscapes that include the human form) had he ever considered painting nature-based landscapes en plein air? His answer was surprising and has stayed with me. He said he had, but for him, the greatest dilemma and what put him off, was that he would never be able to decide which leaves to include and which to leave out. With this series of paintings, I have erred on the side of inclusion.



Gardens: Fragments of life and loss

I have consciously tried to amp up the level of detail and crowded each connecting composition, so that, the garden as a subject might move beyond a depiction of a scene, or an impression of a particular place. I have sort to depict a more experiential interpretation, one that is up close and personal – to be in the garden. But also, to better portray the variety of plants, colours, shadows, textures, connecting forms and how these different combinations might permeate the senses to make real, an appreciation of the ephemeral nature of gardens and their wonderful atmospherics.

When I started this series of paintings several years ago unbeknownst to me we were at the beginning of what has become one of the most serious droughts in Australian history. As a people, we have watched, as huge sections of the iconic Murray River and its tributaries have run dry. We have looked on at unprecedented fish kills and experienced oppressive heat and record temperatures, the result of a changing climate. And on top of all this, we have witnessed much of our country, ancient forests and precious wildlife burn, then burn again like never before. As I've painted, the drought gradually bit harder and harder and I have watched the garden that I love be transformed from a thriving, verdant place into a place I almost don't recognise. One of my favourite trees that features in several of these paintings,

a magnificent, old heritage plum tree, stands dead. My grief and guilt at this loss is profound. It is important to note, I have chosen to depict a version of what the garden was, not necessarily how it is.

Some years ago, I gave a talk to the NSW Art Gallery Society and was asked about the level of detail in my work. I joked, in a very deadpan way, 'I was working on inventing a machine where I could automate the painting of leaves because they were taking far too much time.' I was taken aback by the fact that several people in the audience thought I was serious and commended me for a terrific idea. Sadly, this is a very human trait and an example of how, through our hunger for advancement, the search for 'the new' and time saving technologies, many of us miss the point. That being, for an artist or committed gardener, true meaning and one's own sense of accomplishment can be found in the making – an intuitive, pieced together, material process involving thoughts and reflection. One based in the imagination, the result of a creative to-and-fro, trial and error and of time spent, but not necessarily resulting in a finished outcome.

We are living in an era of image overload and are witnessing the rise and rise of the digital realm through social-media platforms like Instagram, Snapchat and YouTube. In a Trumpian post-truth world,

images, messaging and fast-paced news and entertainment content drives opinions, thinking and behaviours. As the tendrils of mass communication reach into every corner of the globe and as our world speeds up we seem to have less and less time – both gardening and painting and their appreciation offer us the opportunity to slow down and see the beauty of what is right in front of us. In writing about the era in which we live Robert Pogue Harrison describes gardens;

*'as a place where appearances draw attention to themselves, but that doesn't mean they necessarily get noticed, no matter how much they radiate or beckon the eye. Where appearances recede into the depths of space and time even as they come forward to stake their claim in the phenomenal realm, they make special demands on our powers of observation.'*³

Pogue Harrison goes on to make the acute observation, that 'this is bad news for gardens, for nothing is less cultivated these days in Western societies than the art of seeing.' These paintings, the result of three years work are my attempt to go out into my garden – to take time to look, to respond and hopefully, in my own small way, to recapture the lost art of seeing.



1. Sharma, Simon, *Landscape and Memory*, New York: Vintage Books, A Division of Random House, 1995
2. elephantjournal.com/2013/03/diy-sustainable-garden-starting-with-seeds-megan-williams accessed, Jan 21, 2020
3. Pogue Harrison, Robert, *Gardens: An Essay on the Human Condition*, Chicago, London: The University Chicago Press, 2008



“...any purposeful arrangement
of natural objects ... with
exposure to the sky or open air,
in which the form is not fully
accounted for by purely practical
considerations such as
convenience.”

Mara Millar
The Garden As an Art



Fragments, Seeking Connections 2019–20
oil on linen 110 x 200cm



Blue Gold Winter 2018–20
acrylic and oil on paper 67 x 28cm

“The life of a serious gardener
is not one, as it happens,
that involves some gardening.

Instead, it is one partly
defined by the structures
of regular activities which
are imposed once
the decision to grow and
to garden are made.”

David E. Cooper
A Philosophy of Gardens



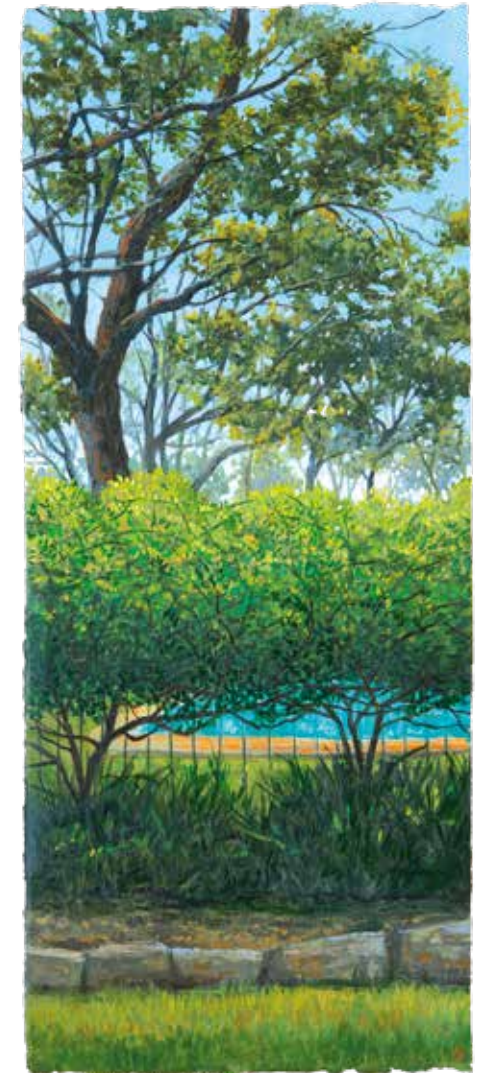
Jacaranda Dreamscape 2018–20
acrylic and oil on paper 67 x 28cm



The Handkerchief Tree, Hillston 2018–20
acrylic and oil on paper 68 x 28cm

“The sum of our pasts,
generation laid over generation,
like to slow mould of the
seasons, forms the compost of
our future. We live of it.”

Simon Schama
Landscape and Memory



Agapanthus and Banksia Rose 2018–20
acrylic and oil on paper 67 x 28cm



“It’s this space – somewhere between the physicality of a garden and its intangible essence. Often when I find a garden beautiful, it’s the imperceptible, immaterial elements that make it sing – a quality of light, or the sound of certain plants in the wind, or a scent. That’s the magic of gardening.”

David Witworth, Landscape Architect, Painter
The Plant Hunter: Truth, Beauty, Chaos and Plants

Big Garden, Split Views Hillston 2018–20
 oil on linen 128 x 468cm

“Gardening imparts an organic perspective on the passage of time.”

William Cowper



Trees Connecting, Summer of Smoke, Hillston 2019
acrylic on paper 22 x 88cm

“... as a child I used to peep through the chinks and cracks in fences and catch glimpses of these gardens of Eden, of which there was a profusion in Cookham. From these glimpses I used to get, I assumed that some sort of saint or very wonderful person lived there.”

English artist Stanley Spencer on *the gardens in his hometown of Cookham*



Hydrangeas, Spaces Connecting, Hillston 2019
acrylic on paper 22 x 88cm

“Planting ground is painting
a landscape with living things.”

Gertrude Jekyll



Stepping Forward and Back, Split Views Connecting 2019
acrylic on paper 22 x 88cm

“When the world wearies and
society fails to satisfy, there is
always the garden.”

Minnie Aumonier



Shanghai Garden, One View Flipped and Repeating 2019
acrylic on paper 22 x 88cm

“Gardens have a profound significance to humankind. They have universal values as repositories of cultivated plants, maintained using skills of horticulture and order through diverse processes bound by tradition and innovation.”

Richard Aitkens
The Garden of Ideas



Three Views With Red Hot Pokers 2019
oil on linen 129 x 158cm

“Gardens are humanly created things. It can be said that both also challenge our perceptions of time. Gardens, unlike paintings have a natural life of their own which exist independently of their formal determinations.”

Robert Pogue Harrison
Gardens: An Essay on the Human Condition



Waiting For Winter 2018-19
oil on linen 129 x 158cm

Practical Gardening for Amateurs

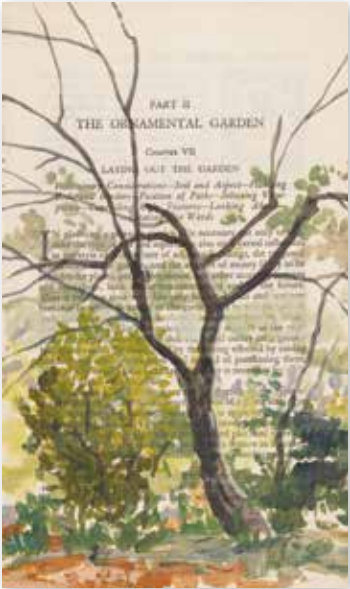
Miniatures / Collage

One of the earliest publications on gardens was by Sir William Temple entitled *Flora, or, Complete System of Gardening*, published in 1665, in which he outlines 'our choicest plants, flowers and evergreens and flowering shrubs that will endure our (English) winters.' Great practical advice. This publishing tradition and knowledge sharing is alive and well today and this series pays homage to the important historical links between image and text. Apologies to my dear friend George Davis who gave me this book in good faith and to the author A. G. L. Hellyer – this book, like all gardens, no matter how hard we try to resist, are constantly subject to change.

Leo Robba



Through Trees, Hillston / imprint 2019
acrylic on paper 217 x 130mm



Pear Tree, Hillston / pg 63 2019
acrylic on paper 217 x 130mm



Inside Shadows, Hillston / pg 94 2019
acrylic on paper 217 x 130mm



Camellias and Pine, Hillston / pg 107 2019
acrylic on paper 217 x 130mm



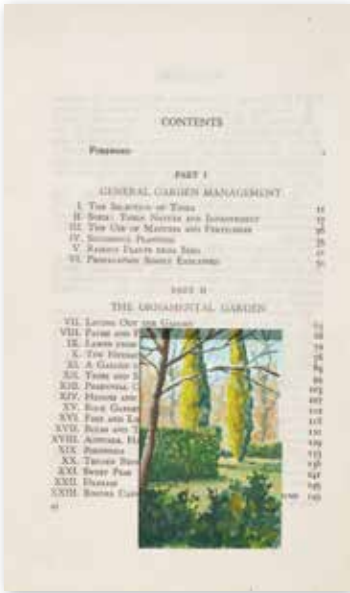
Autumn Bush, Hillston / pg 94 2019
acrylic on paper 217 x 130mm

Practical Gardening for Amateurs

Miniatures / Collage



Imaginary Shaped Pine, Hillston / pg 111 2020
acrylic on paper 217 x 130mm



Morning, Two Pines, Hillston / pg vi 2019
acrylic on paper 217 x 130mm



Red, Blue, Yellow, Hillston / pg 230 2019
acrylic on paper 217 x 130mm



Pear Tree, Hillston / pg 92 2019
acrylic on paper 217 x 130mm



Autumn Beech, Hillston / pg 247 2020
acrylic on paper 217 x 130mm

Practical Gardening for Amateurs
Miniatures / Collage



Plum, Between Trees, Hillston / pg 86 2019
acrylic on paper 217 x 130mm



Floating Bush, Hillston / pg 97 2019
acrylic on paper 217 x 130mm



Christmas Gold Smoke, Hillston / pg 94 2019
acrylic on paper 217 x 130mm



Looking at Lavender, Hillston / pg 43 2019
acrylic on paper 217 x 130mm



Big Red, Hillston / pg 136, 2019
acrylic on paper, 217 x 130mm



Real and Imagined, Split Screen, Before and After 2019
(Before)
Handcrafted, Australian Red Cedar, Victorian Modesty Screen
oil on linen on board 60 x 190cm (6 panels)



Real and Imagined, Split Screen, Before and After 2019
(After)
Handcrafted, Australian Red Cedar, 'Victorian' Modesty Screen
oil on linen on board 60 x 190cm (6 panels)

A creative collaboration: The making of the 'Victorian' Modesty Screen

My neighbour, Geoff Ford who built the screen is a retired high-school Industrial Arts teacher who specialised in woodwork. He has a special interest in the general features of timbers and their workability and a lifelong passion for fine woodwork and wood turning. This project was a true collaboration and the result of almost a years work – from when I showed Geoff my first design. I now know, Geoff's outwardly calm demeanour is the result of a lifetime spent working with wood, teaching, problem solving and honing his vast array of skills.

The screen itself is built from 140-year-old recycled Australian Red Cedar sourced from a house in Wollongong and had been in storage for decades. Still coated with the traditional shellac and embedded with forged head nails, it needed considerable time spent to bring it back to a workable state. Timber of this age is prized for its workability, depth of colour and capacity to reveal its unique characteristics. To enhance the colour and features Geoff has painstakingly finished the screen with three coats of varnish.

The three double-sided, inset panels are made up of marine ply with linen glue front and back. I complicated matters considerably by painting the pictures on unstretched canvas before gluing them down. Fortunately, Geoff and another close friend and neighbour, Mick Fell came to the rescue. With the design we encountered many practical and technical issues, all of which Geoff took in his stride. I'd like to pay tribute to his expertise and generosity and for what most certainly became, a labour of love.

Leo Robba



Geoff Ford in his Blue Mountains workshop
turning the legs for the screen



Real and Imagined, Split Screen, Before and After 2019
Exhibited at M16 Artspace in Canberra

“History has no memory of the great majority of gardens that have graced the earth. Gardens are not memorials. They may, as long as they last, be places of memory or sites of recollection, but apart from a few lofty expectations they do not exist to immortalise their makers or defy the ravages of time.”

Robert Pogue Harrison
Gardens: An Essay on the Human Condition



Victorfy] ... *Tracing Memory* 2018
oil on canvas 125 x 85cm

Leo Robba

Born

1962 Bundaberg, Queensland, Australia

Study and work

2020 Lecturer in Design, Visual Communications, WSU

2017 Australian National University: Doctor of Philosophy (Fine Art)

The Artist's Garden: Reshaping the Landscape

2008 University of Newcastle: MPhil (Fine Art)

Regionalism in Australian Landscape Painting

1979-83 Queensland College of Art: Certificate IV, Commercial Illustration and Design

Solo exhibitions (selected)

1984 Spring Hill Gallery, Brisbane

1988 Holdsworth Contemporary Galleries, Sydney

1990 Bowen Galleries, Wellington, NZ

1991 Victor Mace Fine Art Gallery, Brisbane

1992 Bowen Galleries, Wellington, NZ

1994 Victor Mace Fine Art Gallery, Brisbane

Bowen Galleries, Wellington, NZ

1996 Victor Mace Fine Art Gallery, Brisbane

1997 Access Contemporary Art Gallery, Sydney

1999 Access Contemporary Art Gallery, Sydney

Bowen Galleries, Wellington, NZ

2001 Access Contemporary Art Gallery, Sydney

2004 *Perfect One Day* Maitland Regional Art Gallery, NSW

2005 *Gardens of Eden and Other Views* Damien Minton Gallery, Sydney

2008 *Romancing the Landscape, Max Watters and Leo Robba* Maitland Regional Art Gallery, NSW

Blood Trees Damien Minton Gallery, Sydney

Regionalism in Australian Landscape Painting Newcastle University Gallery, Newcastle

2009 *En Plein Air* Coffs Harbour Regional Gallery, NSW

2011 *The Artist's Garden: Humanising the Landscape* King Street Gallery on William, Sydney

Newcastle Picturesque The Lockup Cultural Centre, Newcastle

2013 *Gardens: Inside Shadows* King Street Gallery on William, Sydney

2015 *Looking Through Trees: Looking Through Windows* King Street Gallery on William, Sydney

2016 *The Artist's Garden: Humanising the Landscape* ANU, School of Art Gallery, Canberra

2020 *Gardens: Fragments of life and loss* King Street Gallery on William, Sydney

Group exhibitions (selected)

1983 *L J Harvey Drawing Prize* Queensland Art Gallery, Brisbane

1987 *Queensland Arts Council Touring Exhibition; Leo Robba in Perspective* Bundaberg Regional Gallery
The Age of Collage (50 years of collage in Australia) Holdsworth Galleries, Sydney

1990 *Amnesty International Figurative Art Award* Painters Gallery, Sydney

ACAF2 Holdsworth Galleries, Royal Exhibition Building, Melbourne

Visual Instincts, Development of Drawing in the 80s Holdsworth Galleries, Sydney

1994 *Straight From The Studio* Bowen Galleries, Wellington

ACAF4 Bowen Galleries, Royal Exhibition Building, Melbourne

1997 *The Peace Exhibition* Tokyo, Japan

2002 *Jo Sonjas Prize* New England Regional Art Museum, NSW

Packsaddle New England Regional Art Museum, NSW

2002 *Heat* The Noosa Regional Gallery, Tewantin, Qld

2003 *Wanderings* Maitland Regional Art Gallery, NSW

2004 *Pub Culture* Maitland Regional Art Gallery, NSW

2005 *Art on the Rocks* The Rocks, Sydney

Selected Works Wellington Airport, Bowen Galleries, NZ

2006 *View of the River* Maitland Regional Art Gallery, NSW

2008 *Salon des Refusés* S.H. Ervin Gallery, Sydney

ACAF8 Bowen Galleries, Royal Exhibition Building, Melbourne

Kedumba Drawing Prize Kedumba Gallery, NSW

On the Heysen Trail S.H. Ervin Gallery, Sydney

2009 *Salon des Refusés* S.H. Ervin Gallery, Sydney

2010 *Newcastle Picturesque* The Lockup Cultural Centre, Newcastle

Gallipoli Art Prize Sydney

2012 *En Plein Air* Goulburn Regional Art Gallery, NSW

A Verdant Heart Hawkesbury Regional Gallery, Windsor

The Larapinta Trail BAMM, Moree

Gallipoli Art Prize Sydney

Salon des Refusés S.H. Ervin Gallery, Sydney

Virtual Reality: Interpreting the Landscape Newcastle University Gallery, Newcastle

Two into Art S.H. Ervin Gallery, Sydney

2012 *The Larapinta Trail* Shoalhaven City Arts Centre, NSW

2014 *My Piano Has Been Drinking* Maitland Regional Art Gallery, NSW

Gallipoli Art Prize Sydney

2015 *Your Friend the Enemy* [Travelling Exhibition] The Drill Hall, ANU, Canberra; S.H. Ervin Gallery, Sydney; Bathurst Regional Art Gallery, NSW; Pataka Art+Museum, New Zealand; Goulburn Regional Art Gallery, NSW

2015 *Garden* QUT Art Museum, Brisbane

2016 *Mosman Art Prize* Mosman Art Gallery, NSW

2017 *Hill End Table* Bathurst Regional Art Gallery, NSW

NSW Parliament En Plein Air Art Prize Sydney

2018 *100 Years On* King Street Gallery on William, Sydney

NSW Parliament En Plein Air Art Prize Sydney

Collections

Blue Mountains Cultural Centre, NSW

Brisbane City Hall Art Gallery & Museum, Brisbane

Coffs Harbour Regional Gallery, NSW

Grafton Regional Gallery, NSW

Knox Grammar School, Sydney

Maitland Regional Art Gallery, NSW

New England Regional Art Museum, NSW

Parliament House, Canberra

Phillips Fox, Wellington, New Zealand

QUT Art Gallery and Museum, Brisbane

Saatchi & Saatchi, Wellington, New Zealand

Taronga Zoo Collection, Sydney

Tel Pacific, Sydney

The Bundanon Trust Collection, Bundanon

University of Newcastle, NSW

Private collections Australia, NZ, UK, USA, Germany,

China, Hong Kong, Ethiopia

Bibliography (selected)

1988	Watson, Bronwyn: Review/Reproduction, SMH, Nov 3		Art with feeling in landscape, Art Bark newsletter, April
1990	Watson, Bronwyn: Review/Reproduction, SMH, Jun 29		Artistic Unity in Gallery Show, Look, April
	Taylor, Rob: Review, Dominion, New Zealand, Sept 11		Stowell, Jill: The Weekender, Newcastle Herald, April 5
1991	Lynn, Elwyn: Review, The Australian, May 4		Choice Viewing, The Maitland Mercury, April 24
1993	Watson, Bronwyn: Review, SMH, Feb 26	2009	Reproduction, Art Almanac, May
	Watson, Bronwyn: Review, SMH, Aug 20		Art Sunday ABC TV, Aug, On the Heysen Trail
	Watson, Bronwyn: Review, Nov 19		McDonald, John: Humour in a Brush with Fame, SMH, April 5
1994	Smith, Sue: Review/Reproduction, Courier Mail, June 9		Reproduction, Planner, Spectrum, SMH, April 8
	Cain, Stephen: Evening Post, NZ, Nov 28		Fortesque, Elizabeth: Archibald Attracts the High and
	Watson, Bronwyn: Review/Reproduction, SMH		Lows, Saturday Telegraph, Feb 23
	James, Bruce: Review, SMH, Dec 19		Reproduction, Great Australian BBQ, SMH, Liftout, Jan 28
	Australian Financial Review, Reproduction, Weekend		Stowell, Jill: Reproduction and review, Newcastle
	Review, June 21		Herald, Mar 28
1998	Reproduction, Financial Review		McDonald, John: Spectrum, SMH, Nov 23
1999	James, Bruce: City File, Spectrum, SMH, Jan 23		Fortesque, Elizabeth: Under the Southern Stars, Daily
2001	Kidd, Courtney, Metro, SMH, Feb 2		Telegraph, Nov 14
	Reproduction, Metropolitan, SMH, Feb 9		Cameron, Debra: Artist in Residence, ABC Radio, 702
	Stowell, Jill: Newcastle Herald, Mar 10	2010	Feature Interview, Enriched List, Good Weekend, SMH
	Reproduction, Metropolitan, SMH, Aug 27		National News ABC TV, Taronga Zoo, Artist In Residence
	Taylor, Rob: The Dominion, Review, Wellington NZ, Sept 3	2011	SMH, Australia Day, Celebration, Jan 26
2004	Reproduction, Newcastle Herald, Weekender, Jan 10		National News ABC TV Gallipoli Prize
	Low, Lenny-Anne: review, Forty-Eight Hours, SMH, Jan 22	2012	Newcastle Herald, Jill Stowell, Jan 12
	Reproduction, Newcastle Herald, Weekender, Jan 17		SMH, Australia Day, Great Australian Landscape, Jan 26
	Review, The Sunday Telegraph, Sept 4		SMH, The Dairy, Gallipoli Art Prize
	Reproduction and review, The Land, Magazine, Sept 9		Reproduction & review, Gallipoli Art Prize, Ninemsn, Apr 23
	Robba, Leo: Picture Perfect, SMH, Travel, Nov 6		Buchanan, Matt: Dogs of War, SMH, Apr 24
2005	Reproduction and review, SMH, Spotlight, Oct 19	2014	Marnie, Simon: Interview, ABC Radio 702 Your Friend the
	SMH, Spectrum, Oct 29		Enemy, Gallipoli Exhibition
2006	Newcastle Herald, Donna Sharpe, Mar 27		Nicholson, Ann- Maria: National News, ABC TV
	Reproduction, Open Gallery, Spectrum, SMH, Mar 25		Gallipoli, Apr 23
	Reproduction, Events, SMH, Domain, Nov 24	2015	Craven, Owen: Your Friend the Enemy, Artist Profile
	Lobley, Katrina: Art News, SMH, Mar 18		magazine, March p109 – 111
	Milliken, Robert: Travel & Leisure, Toil on Canvas, April		Sebab–Montefiore, Clarissa: BBC Worldwide Interview and
	McDonald, John: Spectrum, SMH, June 14		feature, March 10
	Milliken, Robert: Travel & Leisure, Desert Postcards, June 1		Grishin, Sasha: The Canberra Times, April 25
	Open Gallery, Spectrum, SMH, July 8		Dr Nelson, Brendan; Maloon, Terence; Yip, Andrew;
2007	Travel and Leisure, Devil of a Time, Nov		McDonald, John & Manera, Brad: Your Friend the Enemy
	The Advertiser, Elementary as Anything, Oct		Gallipoli Centenary Catalogue [contributing writers]: April,
	Travel and Leisure, Editor Note, Oct		pp5-15 & 56-9
	Travel and Leisure, Wild at art Tasmania, Inside Art, Oct		McEwen, Sandra: From Goulburn to Gallipoli, Catalogue
	SMH, Smart Traveler, Painting in the Wilderness, Sept 15		Essay, Goulburn Regional Art Gallery, p44-5
	Milliken, Robert: Travel & Leisure, Island Inspiration, April		McDonald, John: Your Friend the Enemy, An artist odyssey
2008	Reproduction and review, Arts and Australia Vol.45/3, p485		to Gallipoli Art Almanac, April, p40
	Reproduction and review, Art Almanac Mar, p136	2016	Robba, Leo: The Artist's Garden: Reshaping the
	Art Gallery Guide Australia, Mar/April		Landscape, Australian National University, Canberra
	Two of a Kind, The Weekender, Newcastle Herald, April 5	2017	Marnie, Simon: ABC Radio 702, Interview: The Painted
	Smith, Katie: Maitland Mercury, Rare Art collection, Mar 25		River Project

Colin John Simpson: 1960-2019

Author, champion of the arts
and inspiring education leader



I'd like to dedicate this body of work
to my dear friend Colin who died
very unexpectedly on Sunday 27th
October 2019 at the age of 59.
Colin had the most remarkable gift
– when you were with him, he made
you feel special, as if at that moment
you were the only person in the
world that truly mattered.
He shared this gift with everyone
he met. To his beloved family,
Cathy, Lewis and Ava, much love.

Acknowledgements

A special thanks to Professor Tony Capon, Director of the Monash Sustainable Development Institute for writing the forward, Gardens: An Ode to Planetary Health and for his continuing friendship and support.

Published in association with the exhibition of paintings by Leo Robba, Gardens: Fragments life and loss held at King Street Gallery on William, Sydney, March 17 – April 11, 2020

ISBN 978 0 6487724 0 8

Published: Sydney, Australia, 2020

Text: © Leo Robba, Tony Capon

Artworks: © Leo Robba

Photographs: © Tod Clarke

All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means, electrical or mechanical, including photocopy, recording or information retrieval system without the permission in writing from the publisher.

Design: Leo Robba

Photography: Tod Clarke

King Street Gallery **KS**
on William **G**

10am – 6pm Tuesday – Saturday
177-185 William St Darlinghurst NSW 2010 Australia
T: 61 2 9360 9727 E: art@kingstreetgallery.com
www.kingstreetgallery.com.au

Cover image (including inside front and back cover details)
Waiting For Winter 2018
oil on linen 129 x 158cm





www.leorobba.com