-RIVER TO THE SEA

19 March – 18 April 2021 Grafton Regional Gallery



ACKNOWLEDGEMENT OF COUNTRY

The Grafton Regional Gallery acknowledges the Bundjalung peoples, traditional custodians of these lands where the Gallery is situated, and pays tribute and respect to the Elders past, present and emerging of the Bundjalung, Gumbaynggirr and Yaegl nations which lie within the Council boundary as well as all First Nations people of Australia. Sophie Cape Steve Lopes Euan Macleod Robert Moore Frances Belle Parker Amanda Penrose Hart Deborah Taylor Ann Thomson

RIVER TO THE SEA



It is with great pleasure that Grafton Regional Gallery presents *River to the Sea* as the opening exhibition of the rejuvenated Gallery. This beguiling exhibition celebrates the magnificent Clarence River and surrounding landscape through the eyes of renowned artists - Sophie Cape, Steve Lopes, Euan Macleod, Robert Moore, Frances Belle Parker, Amanda Penrose Hart, Deborah Taylor and Ann Thomson.

River to the Sea pays homage to the opening program of the Gallery in 1988, curated by Director Julian Faigan that responded to the Clarence Valley. Today, this exhibition continues the tradition of 'en plein air', with the artists, having sourced inspiration from the various and diverse array of landscapes throughout the expansive Clarence Valley that they visited in late 2020.

The project explores our connection to place and the natural environment, as well as providing a new perspective of the Clarence, with each artist having captured their unique experiences in of the valley through their body of work. This exhibition is the result of a poetic journey across the Clarence Valley from the river to the sea.

I would like to especially thank the Artists; Sophie Cape, Steve Lopes, Euan Macleod, Robert Moore, Frances Belle Parker, Amanda Penrose Hart, Deborah Taylor and Ann Thomson for exploring the Clarence Valley with the Gallery team. It was

extraordinary to have the opportunity to spend time with each of you in this majestic part of the world. I would also like to thank Lesley Apps for her insightful words and Cass Samms for her sublime title illustration that provide a context for the exhibition, and Cher Breeze and Danny Loyden for capturing behind the scenes and documenting this wonderful project. Also thanks to staff from King Street Gallery, Olsen Gallery, Stella Downer Fine Art. Defiance Galley. Charles Nodrum and Mitchell Fine Art for their generous support. Finally I would like to thank the members of the Clarence Valley community who shared their culture and opened their homes to us, especially Auntie Lenore Parker, Auntie Nita Taylor, Colin Skinner and Graham Mackie. And the Gallery team; Sarah Nash, Rochelle Summerfield, Avron Thompson, Caity Reynolds and Angela Lagos Jay for their wonderful efforts to make this project possible.

Niomi Sands

Gallery Director





A NEW JOURNEY THROUGH OUR LANDSCAPE



"

Art is not what you see, but what you make others see."

EDGAR DEGAS



When Grafton Regional Gallery opened its doors for the first time in 1988, newly appointed director Julian Faigan commissioned one of its debut exhibitions.

The group show featured a roll call of local creatives, as well as nationally regarded artists with a Clarence Valley connection.

Grafton-born Fauvist-style landscape painter David van Nunen was included in the mix of 14, as was prized ceramicist Sandra Taylor and colourful Maclean lad Ken Done, who now serves as gallery patron.

Locally, painter and commercial artist Keith Howland and prolific Woodford Island artist Joanna Terpstra also produced works for their region's cultural milestone. The theme on that occasion was 'Artist/Tree', an ode to the new gallery's home, from its founding cedar-getters to its floral festival and the street varieties that inhabited almost every block across Grafton's suburban landscape.

Faigan's proposal aimed to bring two groups of practitioners together: those successfully based here, and others who left the region to pursue careers elsewhere but still carry the Clarence's influence in their practice.

The collaboration was about stimulating the local artistic community to get the new gallery off to a flying start. And that it did.

In the same year, Faigan went on to launch what is now considered one of Australia's most coveted contemporary art prizes — the Jacaranda Acquisitive Drawing Award.

More than three decades and five directors later, as Grafton Regional Gallery moves into a new generation of exhibition space and cultural possibilities, this monumental transformation is being marked by a debut exhibition on a similar plane to Faigan's.

It's an artistic tribute to its surrounding landscape, not only through the lens of familiarity or association but the uninhibited evaluation of a stranger's eye.

Devised and commissioned by gallery director Niomi Sands, this group exhibition, River to the Sea, brings practitioners from across the Clarence Valley and its COVID-locked state of New South Wales. Travel restrictions have presented a unique opportunity to canvas some of our most respected and awarded artistic surveyors of the Australian landscape, who would otherwise have been contemplating or attending overseas residencies in any other year.

This stroke of luck saw a diverse group of mark-makers and artistic delegates rally and wander in a landscape familiar and foreign — a calculated move to swing the doors of interpretation wide open as a new gallery era begins.

A well-seasoned calibre between them, most arrived without any preconceived ideas or expectations other than to immerse themselves in the landscape, while local practitioners, reinvigorated by the visitors' presence, returned the favour through tested knowledge and closely held secrets. This exchange of ideas and energy has resulted in a largescale christening befitting this pure new space.

Pulling stories from the Australian landscape was nothing new for the party of eight, who spent an intensive five days exploring the geographical extremes of the Clarence terrain.

The Cangai area and its 'black' river resonated deeply.

Sydney's Euan Macleod and Steve Lopes focused on the darkness of the Clarence's upper reaches on the tour's first day.

Macleod, who holds the Archibald/Sulman/Blake/Gallipoli trophies in his metaphorical cabinet at his Sydney studio, responded to the harshness and heat, not physically or consciously but as evidenced through its water course and ancient features.

The reoccurring human presence within Macleod's landscapes intuitively found its way back here. Much of the work he started in situ was completed back in his studio, the distance and sense of absence an important facet of his practice.

Fellow Sydneysider Lopes also felt the gravitation of this area, working profusely to capture the essence spread thick in his new environment. Drawn to the environmental under-bed, the shadows and volcanic colours of the river reflecting back to the pink shale shelves and citrus-green vegetation was an appealing place to start. 'Blown away' by the vastness of the Clarence's landscape, the prolific Sydney painter honed in on newly discovered forms and the diversity on offer from 'one end to the other'.

For Lopes, the uncovering of this hidden jewel, a place with its own special kind of magic, signalled potential for further painterly pursuits, something he and Macleod were both intent on exploring into the future.

Although the Bathurst and Sydney-based Amanda Penrose Hart was also a freshman in these parts, her Queensland roots found familiarity in the landscape.

The bond between the confluence of the three rivers – Clarence, Orara and Mann – and the trio of nations that thrived pre-Colonial arrival – Bundjalung, Gumbaynggirr and Yaegl – was the catalyst for the earthen delights that illuminate the canvases of the award-winning plein air artist.

Many of the visiting artists were intent on returning to the Clarence ahead of the exhibition to reacquaint themselves with the environment and develop their work, so struck were they by the land's vastness and generosity that unfurled across their few days of group exposure.

Wynne Prize winner Ann Thomson's energetic and expressive style required more time on the ground here. Enamoured by the paperbark gum camp near Lake Aragon, its still water and loitering kangaroos among the bushfire-inflicted trees in midrecovery, it was an appealing prospect for a new body of work to be accomplished back in her urban studio. A national treasure of the Australian art scene, Thomson's contributions to gallery spaces around the country will see the Clarence enshrined through a pedigree that continues to inspire generations of contemporary artists.

One of those contemporaries is Sophie Cape, whose immersive works represent every ounce of the country she threw herself into.

She, too, was dazzled by the power of the lake area; the unconventional practitioner responding to the white peeling gums and their ash-scorched surfaces — the contrast of 'chalk white and pitch black'.

Cape's penchant for exploring decay and survival beyond the landscape's surface revisits the self-portrait of her life experiences and the world in which we find ourselves today. It was all there on the day and Cape drew down on it with gusto. Sweat and grit, ingrained in the Clarence's DNA, are peppered throughout the intensity of her applications. It's not a picture of the landscape, it is the landscape being reflected back to the viewer.

Finding the magical paperbark camp was, of course, no fluke. Enter the local contingent.

Long-time Clarence landscape painter Robert Moore works plein air every day from his outdoor bushland studio a few kilometres out of town. The lake area is one of his favourites, and although his weekly stints working in situ around the district are far less frequent these days, Moore let fly as part of







the River to the Sea touring group.

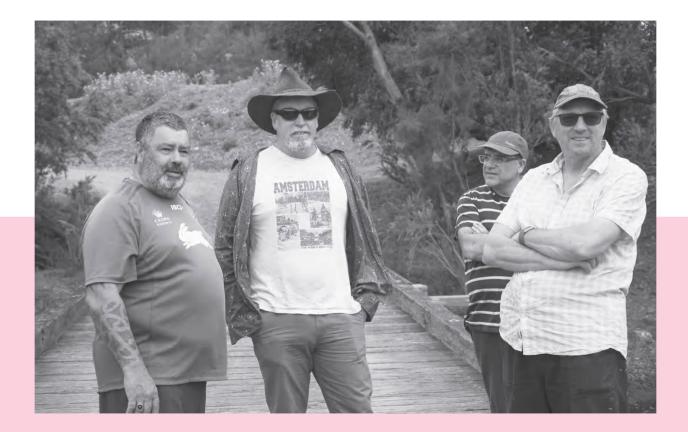
One of the original Mambo pack of artists, Wynne Prize finalist Moore soaked up the energy of the travelling artists and the glut of locations they traversed.

Referencing his years of living in the valley, his seemingly fluid — but more than likely decisive — marks moved between water, land and sky, finding dimension and beauty through the layers of colour and deliberate exposure to the elements.

A robust conversation between the visual appeal of the painted environment and the Clarence sun, wind and rain bears the appropriate scars; an organic scrappiness that reflects the energy of the place and the application. Moore was intent on taking advantage of the opportunity that came with a new gallery — the large, battered article juxtaposed with a clean, light space. It was a chance to showcase the rawness of our landscape and 'watch how the locals respond'.

So, too, did the women whose connection to this country predates any artistic interpretations spoken of here.

Yaegl woman Frances Belle Parker was in her element in the rich coastal plains of the Lower Clarence, encapsulating the intensity and recovery of the paperbark in her work. The excruciating pain of the flames is evident in the charred scarring, while new green growth pings through as symbols of hope and recovery. It was a place she had yet to sink her brushes into and the results are stunning.



In her practice, Parker draws out her ancestors' stories embedded in the landscape. The intimacy she feels with the land informs the mapping of her work, the practice of building layers revealing generational messaging passed down to her. On this occasion, her colourful work melds the richness of Aboriginal storytelling with the visual intricacies of 19thcentury stained glass. The unintentional, yet unsurprising, figures of a mother and child rise out of the earth, revealing themselves firstly to the artist and now, officially noted, perhaps to the viewer.

Parker often reflects upon the matriarchal shapes from above the Clarence River system as it snakes through Yaegl country, powerful imagery that is a reoccurring theme with the Blake Prize winner.

Back in the reaches of the Upper Clarence, where Deborah Taylor's Gumbaynggirr nation's stories can be found and shared, she, too, looked to what lay beneath her ancestral lands.

The environmental messages in her work and the mediums she explored in this group exhibition were new for Taylor. The challenge saw her dig deep, drawing on all her senses and childhood memories to encapsulate the places she knew and those she was still discovering. Her affinity for acrylics and newly found watercolours showcase country both old and new. By immersing themselves in the Clarence landscape on our behalf, investigating formations and materials, engaging with the region's culture and history, the artists have opened up their practices to develop fertile new relationships — with the landscape and one another. Their perspectives of where we live and breathe every day speak for themselves.

Director Niomi Sands' intention behind River to the Sea was to reveal unrealised secrets of the landscape to those closest to the exhibition's subject matter: the people of the Clarence.

These new interpretations of their region had a mission: to renew and reinvigorate the pride and love felt for a hometown. The viewer can decide whether or not she succeeded.

With River to the Sea, Sands has set a clear tone for a 21stcentury regional gallery, an aspirational space that is here to not only service its community, but also bring awe and possibilities that reach far beyond its geographical boundaries. Watch this space.

Lesley Apps

Freelance writer and journalist

Member of Grafton Regional Gallery Advisory Committee



MY 'CLARENCE' COUNTRY

Ode to River to Sea project 2020-21

I love this diverse country,

Its stands of ancient trees,

Of black and rocky ranges,

And eucalypt in its breeze.

I love her bold horizons,

I love her flooding sea,

Her beaches and her bounty -

Big river plains for me!

(Lesley Apps in the spirit of Dorothea Mackellar)



ARTISTS

-SOPHIE CAPE



Through the Gate Unknown 2020

Bushfire metal residue, charcoal pigment and acrylic on canvas 100 x 150 cm $$_{\rm Courtesy}$ of the artist and Olsen Gallery }$



With Silence the Last Light Breaking 2020

Bushfire metal residue, charcoal pigment, soil and acrylic on canvas 100 x 150 cm $$\rm Courtesy$ of the artist and Olsen Gallery



Wooli - Cliff 2020

Oil on board 37 x 37 cm Courtesy of the artist and Stella Downer Fine Art

STEVE LOPES



Coombadjha

2020

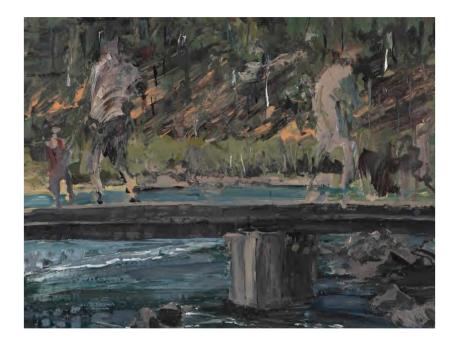
Oil on board 34 X 37 cm Courtesy of the artist and Stella Downer Fine Art

EUAN MACLEOD



Car at Redcliff 2020

Acrylic on paper 57.5 x 76 cm Courtesy of the artist and King Street Gallery



Crossing Bridge, Cangai 2020

Acrylic on paper 57.5 x 76 cm Courtesy of the artist and King Street Gallery



The Clarence River 2021

Oil and enamel on board 128 x 732 cm (framed) - 9 x panels _{Courtesy of the artist}

ROBERT MOORE



Bare Point Banksia 2020

Pigment and acrylic binder on board 90 x 60 cm Courtesy of the artist

FRANCES BELLE PARKER



Paperbark Camp - 1 2020

Acrylic on linen 75 x 150cm ^{Courtesy of the artist}



Paperbark Camp - 2 2020

Acrylic on linen 75 x 150cm ^{Courtesy of the artist}



Cangai Bridge View 2020

Oil on board 60 x 212 cm Courtesy of the artist and King Street Gallery

AMANDA PENROSE HART



Yurgir (Yamba) 2020

Oil on linen 38 x 51 cm Courtesy of the artist and King Street Gallery

DEBORAH TAYLOR



Ouch (Cangai Rocks) 2020

Watercolour pencil and paint on paper 37 x 35cm (framed) Courtesy of the artist



Duwa Jija's - (Seven Sisters) 2020

Acrylic on canvas and mixed media 45.5 x 95cm Courtesy of the artist



Clarence River 2020

Acrylic on linen 72 x 168 cm Courtesy of the artist, Defiance Gallery, Sydney, Charles Nodrum Gallery, Melbourne, Mitchell Fine Art, Brisbane

ANN THOMSON



Minnie Water 2020

Acrylic on linen 72 x 168 cm Courtesy of the artist, Defiance Gallery, Sydney, Charles Nodrum Gallery, Melbourne, Mitchell Fine Art, Brisbane

Sophie Cape

Oscillating between abstraction and figuration, the work of Sophie Cape straddles the sublime with a cathartic expulsion of energy. Exploding with violence across the page, her works are vast in scale and performative in their execution. Visceral and dramatic, harking back to her past as an elite and damaged athlete, Cape seeks a raw, direct expression through engagement with the body's physicality in order to render an instinctual and emotional act of expression.

Working outside in the desert, free from constraints, using unconventional mediums and revelling in their gross materiality, Cape excavates her unconscious in the desire to rip the figure and face wide open. These works are psychological self portraits, voicing the dialogue between the internal and external landscape, and of past and present experience.

The contrast of survival and decay, be it in a desert landscape, in the physical body, or in the mind, is where Cape is searching for what lies between the beauty and the horror that is the exquisite tragedy of the human condition. Offering a theatrical encounter with the spectator in the hope of breaking through language, to touch life.

Steve Lopes

Steve Lopes is a figurative painter who uses the landscape as a vehicle to investigate human existence. He often works en plein air, painting vignettes of a place which are used as references for large-scale studio works. "Part of the joy of painting plein air is the uncertainty, the lack of control, and I try to maintain that in the final works"

Steve Lopes studied at The College of Fine Arts, University of New South Wales, The London Print Studio and The New York Art Students League. Since 1996, Lopes has exhibited extensively with over 40 solo exhibitions around Australia and overseas. His work is held in numerous major public collections including The National Gallery of Australia.

Euan Macleod

Euan Macleod was born in Christchurch, New Zealand in 1956. He was awarded a Diploma of Fine Arts (Painting) by the 11am School of Fine Arts, Canterbury University, in 1979, before moving to Sydney in 1981. He has held more than fifty solo shows in New Zealand and Australia and has taken part in numerous group exhibitions in Australasia and internationally.

Euan's work is represented in many private and public collections, including the National Gallery of Australia, Te Papa Tongarewa Museum of New Zealand, and the Metropolitan Museum, New York. Euan has won art prizes in Australia, including the Archibald in 1999, the Sulman Prize in 2001, the Blake Prize in 2006, the New South Wales Parliament's inaugural Plein Air painting prize in 2008, the Tattersall's Landscape Prize in 2000 and 2009, the Gallipoli Art Prize, 2009, and the King's School Art Prize in 2011.

Robert Moore

Living in the Clarence Valley brings a connection to the Clarence River. I have been living and making art in the Valley for the past 19 years.

The river is always present.

Through painting and drawing in the landscape I find some understanding of myself. In these paintings I want to show my respect for this wonderful and unique part of Australia. I am trying to paint its complexities and harshness as well as its abundant, generous beauty.

Frances Belle Parker

Frances Belle Parker is a proud Yaegl woman, painter, and installation artist from Maclean in the Clarence Valley. Frances has a deep connection to her country and is constantly inspired by her Mother's land (Yaegl land), particularly Ulgundahi Island, the Island in the Clarence River where her Mother was born and raised. This landscape, and the stories passed down through her ancestors created a strong desire within her to document this unique and valuable history. Frances achieves this by mapping the landscape through her art practice to create a valuable resource for both her children, and for all the young Yaegl mob.

Frances first came to prominence after winning the Blake Prize in 2000, making her the youngest ever winner and the first Indigenous recipient in the prize's history, she is a prolific artist and has been a finalist in several prestigious Australian art Awards.

Amanda Penrose Hart

Brisbane born (1963) artist. Amanda Penrose Hart is predominantly a plein air landscape painter. Amanda graduated from Queensland College of Art in 1983 with a Diploma of Fine Art, and from Griffith University in 1991, with a Bachelor of Visual Arts. Amanda was recently part of an exhibition at S.H. Ervin Gallery named 'River on the Brink: Inside the Murray Darling Basin', which aimed to raise awareness of the impacts of drought and climate change in Australia. Penrose Hart travels regularly around various regions of Australia, namely the central, western, and north-western tablelands. Amanda won the Gallipoli Art Prize in 2017 and the Clayton Utz Award in 2019, she has also been a finalist in the Tattersalls Landscape Prize, King's School Art Prize, The Ravenswood Art Prize, the Salon des Refusés and NSW Parliament en Plein air, as well as the Portia Geach Memorial Award, Muswellbrook Art Prize, and the Kilgour Art Prize. Her paintings are held the Australian National Maritime Museum, the Australia Cub, both Sydney and Melbourne, the Australian National University, Macquarie Bank, Parliament House, Canberra, the NSW Bar Association collections, and numerous regional galleries across Australia.

Deborah Taylor

Deborah Taylor is a Clarence Valley based artist of Gumbaynggir and Bundjalung descent who has long been involved in community events, and actively participates on committees that include an artistic and, or cultural theme. Deborah has had a long affiliation with the Grafton Regional Gallery and was part of the Lindt Photograph committee which oversaw detailed research into finding the historical of the subjects of J. W. Lindt's photographs taken in the late 1800s of local Goorie people. Deborah is also a member of a women's group who, in conjunction with National Parks look after two women's sites in Gumbaynggir country.

Having no formal art qualifications, Deborah started painting on ceramics with a local Indigenous business learning how to produce, decorate and retail functional ceramics, from here she progressed to other mediums displaying a particular interest in painting with acrylics on canvas and other surfaces. Deborah is heavily influenced by her Aboriginal heritage, with local legends, stories and family ancestry being the focus of her artwork. In the area where she lives, the ocean, rainforest, bush, urban landscape and particularly the Clarence River with their life-force and changing climate and colours providing inspiration for her vibrant works.

Ann Thomson

Ann Thomson interprets the Australian landscape and its unique spirit in her recent work following a residency in the Clarence River area of northern NSW. The connection to this spirit was particularly compelling after being introduced to country by the local Aboriginal elders.

After a wonderful adventure in and around the varied landscape, Thomson made a variety of small works in gouache on paper and ink on rice paper. Thomson's practice is about experiencing the touch and feel of the landscape and being able to bring that experience back into the studio. Her large paintings on canvas rely on the memory of seeing the landscape from every side and then using memory and imagination to bring that experience into the work.

Ann Thomson is a Brisbane born, Sydney based painter known for her vibrant, expressive compositions. Her studio-based practice consists of painting, sculpture and more recently painting on ceramics. Since graduating from the National Art School in 1962 Thomson has exhibited in solo and group exhibitions throughout Australia and overseas. Thomson has won several prestigious prizes and her work is included in many important national and international collections.

LIST OF WORKS

Sophie Cape

All works courtesy of the artist and Olsen Gallery

Through the Gate Unknown	2020	Bushfire metal residue, charcoal pigment and acrylic on canvas	100 x 150 cm
With Silence the Last Light Breaking	2020	Bushfire metal residue, charcoal pigment, soil and acrylic on canvas	100 x 150 cm
Flames Fall Unbroken	2020	Fire ash, acrylic and pigment on canvas	100 x 150 cm

Steve Lopes

All works courtesy of the artist and Stella Downer Fine Art

Cangai And Dog	2020	Oil on board	34 x 38 cm
Cangai II	2020	Oil on board	35 x 40 cm
Coombadjha	2020	Oil on board	34 X 37 cm
Coombadjha II	2020	Oil on board	32 x 37 cm
Coombadjha III	2020	Oil on board	30 x 37 cm
Coombadjha IV	2020	Oil on board	42 x 44 cm
Redcliff	2020	Oil on board	45 x 45 cm
Wooli - Cliff	2020	Oil on board	37 x 37 cm
Wooli Estuary	2020	Oil on board	32 x 25 cm
Wooli Lagoon - Sophie & Euan	2020	Oil on board	30 x 25 cm
Yamba	2020	Oil on board	35 x 40 cm
Yamba Rock Wall	2020	Oil on board	45 x 45 cm

Euan Macleod

Courtesy of the artist and King Street Gallery

Blue Swimming Figure, Cangai	2020	Acrylic on paper	57.5 x 76 cm
Crossing Bridge, Cangai	2020	Acrylic on paper	57.5 x 76 cm
Blue Poles, Graham Mackie's	2020	Acrylic on paper	57.5 x 76 cm

Car at Redcliff	2020	Acrylic on paper	57.5 x 76 cm
Redcliff Car Park	2020	Acrylic on paper	57.5 x 76 cm
Hillside Above River, Graham Mackie's	2020	Acrylic on paper	57.5 x 76 cm
Figures and Clouds, Wooli	2020	Acrylic on paper	57.5 x 76 cm
Carrying Box, Yamba	2020	Acrylic on paper	57.5 x 76 cm

Robert Moore

All works courtesy of the artist

The Clarence River	2021	Oil and enamel on board.	9 panels. Framed. Total measurement 128 X 732 cm
The Clarence River	2021	Pigment and acrylic binder, string on paper and cardboard. Painted plinth, book stand Oil and enamel on ply	Book: 15 pages 40 x 51 cm 100 cm L 77 cm H 41 cm W
Bare Point Banksia	2020	Pigment and acrylic binder on board	90 x 60 cm

Frances Belle Parker

All works courtesy of the artist

Pa	perbark Camp - 1	2020	Acrylic on linen	75 x 150 cm
Pa	perbark Camp - 2	2020	Acrylic on linen	75 x 150 cm
Bii	rinba Ayirri (Clarence River Flow)	2021	Acrylic on linen	75 x 150 cm
Co	ombadjha	2021	Acrylic on linen	75 x 150 cm
Yaı	rrawali Aagalgu (River to Sea)	2021	Acrylic on linen	75 x 150 cm
Re	d Cliff	2021	Acrylic on linen	75 x 50 cm
Ap	ple Gum	2021	Acrylic on linen	75 x 50 cm

Amanda Penrose Hart

All works courtesy of the artist and King Street Gallery

Jackadgery	2020	Oil in board	30 x 30 cm
Wooli	2020	Oil in board	30 x 30 cm
Yurgir (Yamba)	2020	Oil on linen	38 x 51 cm
Above the Cangai Bridge	2020	Oil on paper	17 x 27 cm
Cangai Bridge View	2020	Oil in board	60 x 212 cm
From the pool house	2020	Oil on paper	22 x 55 cm
From the River to the Sea	2020	Oil on paper	17 x 28 cm
Cloud Yamba	2020	Oil on linen	38 x 51 cm
Late Afternoon Cangai Bridge	2020		
Pool House View	2020	Oil on board	70 x 242 cm
River Trip From Ferry	2020	Oil on paper	30 x 40 cm
Standing at Cangai Bridge	2020	Oil on paper	20 x 29 cm
Water	2020	Oil on paper	18 x 27 cm
Wooloweyah Lagoon		Oil on paper	30 x 41 cm
Yamba Lookout	2020	Oil on paper	22 x 25 cm
Yamba	2020	Oil on board	20 x 30 cm

Deborah Taylor

All works courtesy of the artist

From the Mountain the River Came	2020	Acrylic on canvas	61 x 77 cm
The Gorge	2020	Watercolour pencil and paint on paper	36.5 x 40 cm (framed)
Ouch (Cangai Rocks)	2020	Watercolour pencil and paint on paper	37 x 35 cm (framed)
Daytrip to Jackadgery	2020	Watercolour pencil and texta pens on paper	37 x 43.5 cm
Quentin - 3 mobs, 1 person	2020	Acrylic on canvas	61 x 46 cm
Bindarray - (River)	2020	Acrylic on canvas	61 x 91.5 cm
Island Life	2020	Acrylic on canvas	91 x 92 cm
Duwa Jija's – (Seven Sisters)	2020	Acrylic on canvas and mixed media	45.5 x 95 cm

Beriimba Jinda's – (River Women)	2020	Acrylic on canvas	61 x 61 cm
Smell the Sea and Feel the Sky	2021	Acrylic on canvas	147 x 133 cm
Creation	2021	Acrylic on canvas	100 x 100 cm
Blue, Blue Water	2021	Acrylic on canvas	80 x 110 cm

Ann Thomson

All works courtesy of the artist, Defiance Gallery, Sydney, Charles Nodrum Gallery, Melbourne, Mitchell Fine Art, Brisbane

Clarence River	2020	Acrylic on linen	72 x 168 cm
Minnie Water	2020	Acrylic on linen	72 x 168 cm
Wooli	2020	Acrylic on linen	72 x 168 cm
Clarence Valley Series #1		Gouache on paper	29 x 38 cm
Clarence Valley Series #2		Gouache on paper	29 x 38 cm
Clarence Valley Series #3		Gouache on paper	29 x 38 cm
Clarence Valley Series #4		Gouache on paper	29 x 38 cm
Clarence Valley Series #5		Gouache on paper	29 x 38 cm
Clarence Valley Series #6		Gouache on paper	29 x 38 cm
Clarence Valley Series #7		Gouache on paper	29 x 38 cm
Clarence Valley Series #8		Gouache on paper	29 x 38 cm
Clarence Valley Series #9		Gouache on paper	29 x 38 cm





Gallery Director: Niomi Sands Administration Officer: Avron Thompson Gallery Exhibitions and Collections Officer: Caity Reynolds Gallery Development Officers: Sarah Nash & Angela Lagos Jay

Catalogue design: Beau Walters Location images: Cher Breeze Artwork Images: Courtesy of the Artists

On exhibition at Grafton Regional Gallery.

19 March - 18 April 2021.

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