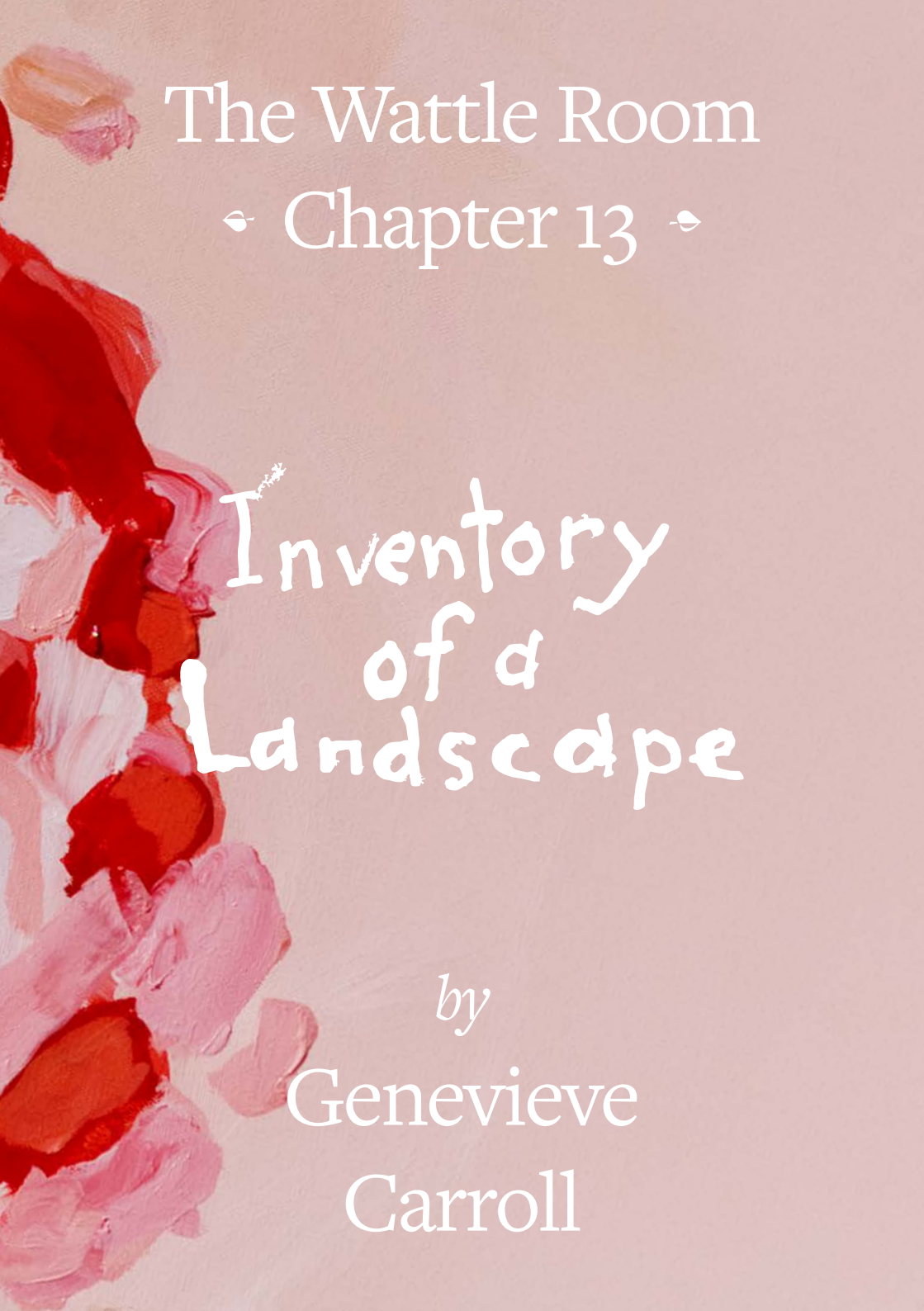




The Wattle Room

• Chapter 13 •

Inventory  
of a  
Landscape

*by*

Genevieve  
Carroll

# the wattle room

*"She likes to read, she reads all the time, and she prefers to be reading several things at once, she says it gives endless perspective and dimension."*

Ali Smith - *Autumn*

*"Your memory creates postcard images, but it doesn't really comprehend the world at all. That's why a landscape is so affected by the mood of the person looking at it. In it a person sees his own inner, transitory moments. Wherever he looks, he sees nothing but himself."*

Olga Tokarczuk, *House of Day, House of Night*

The Wattle Room came into its own by creating my art as a three-dimensional book with a diaristic approach in 2007 at the residency at the Cité Internationale des arts, Paris, inspired by my love of poetry and literature, each exhibition I create represents a chapter.

Storytelling through mixed media is juxtaposed with absurdity and humour; a way to disorientate the everyday and familiar. My art brings together ideas that are pieced together from cross-references of self portraits, personal experiences, fragments of novels, observations of nature and the world around me.

Transforming playfully familiar objects into colourful narratives that oscillate between humour, tenderness, and instability. These colourful artworks

can be understood as a kind of visual inventory of landscape and experiences, an ongoing process of noticing, gathering and reordering the familiar.

Working across painting, poetry, drawing and animation, I build imaginary worlds populated with symbolic meaning, collapsing houses, support structures, snow domes, feral cats, rats and precariously balancing forms. Objects teeter, lean into the landscape or appear moments before change, embodying feelings of vulnerability, persistence, and adaptation.

The hill is a constant compositional anchor and the jug functions as a quiet self portrait rambling over the landscape of Hill End. I am interested in the tension between stability and movement, creating compositions that feel kinetic or momentarily supported.

These artworks invite multiple readings while remaining grounded in familiar forms, precisely through instability, where nothing holds long enough to be certain and humour offsets uncertainty.

- Genevieve Carroll, 2026