

The Wattle Room

• Chapter 12 •

Hill End: The most
curious landscape

by

Genevieve
Carroll



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curious landscape

23 July – 17 August, 2024

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King Street Gallery
on William

Right: Genevieve Carroll in her Hill End studio,
2024, photograph Bill Moseley



Self portrait the wild rose in Hill End, 2024, oil, acrylic and collage on canvas, 101x91cm

An inquisitive child I was...

An inquisitive child I was, drawing incessantly interior plans and black ink bush silhouettes of hills, attaching a poem to them. The diametric spaces and words captivated my imagination.

'The Wattle Room' is my diary, with the written words expressed as exhibition chapters. I collage my feelings, dislocated fragments trying to reconcile appearing comic.

I step off my great love of 20th-century poetry and literature with a fascination for the absurd, which is the foundation of my paintings. I express in optimistic bright colours and exaggerate the repetitive motifs to create a humorous *Vanitas* concept, making up my own symbols as reminders of how to live my life.

Depicting myself as a jug, placing a mobile phone at the variable time I was born, a kitchen table with breasts, seasons, my way of walking, and childhood fears of rats and witches, sparks my imagination within the Hill End landscape, especially at night when the sky is deep with darkness. Hill End and I have a metamorphosis, maybe a Kafkaesque experience.

My sensitivities have been drawn out of me here, giving my thoughts clarity in this most curious landscape of Hill End.

I see it as a place of contradictions and have learned to navigate its eccentric ways, its un-arranged meetings of robust weather conditions. This landscape flourishes and fasts together in isolation. It's a place where I wrestle between resisting and acceptance. I ramble over this landscape often and see shards of ceramics left over from the gold rush,

just little corners of them displayed, everywhere partly buried. These fragments of objects were once held, and I think of the people before me all those years ago inside an interior but now embedded inside the landscape.

I create my paintings as an antidote to the world we live in now, to nurture playfulness, not avoidance, but to put lightness on difficult memories and life challenges. Hill End is a place to produce a fertile imagination, as in my childhood.

-Genevieve Carroll, 2024



*When I look up into the
night sky, the tear is softened,*
2024, oil and collage on
polyester canvas, 168x199cm



A glass birthday in the fridge is adapting, 2024, oil on polyester canvas, 152x122cm



A poem as a painting II, 2021, oil and collage on canvas, 101x91cm

"Poetry is my whole foundation": The Recent Art of Genevieve Carroll

*I cannot go on
restricting myself to images*

*because you think it is your right
to dispute my meaning:*

*I am prepared now to force
clarity upon you.*

- Louise Glück, 'Clear Morning',
The Wild Iris, 1992

With poetry you don't feel alone.
- Genevieve Carroll

Genevieve Carroll was born in 1960 so she grew up within the intellectual tumult of post-war rationalism succeeded by post-modernism. As a child she was likely bored at school and drew watercolours over her lessons. Reading was always important: 'poetry is my whole foundation', she recently told me. Her father (who passed away at 93 last year) was a professional window dresser: the *papier-mâché* with which she crafts unsittable chairs relates to childhood memories of playing with this artificer's material. As a young woman she went on to paint, stencil and write on the walls of her first homes. This might have been a youthful Bloomsbury gesture or an attempt to weave inside and out; environments and atmospheres are everything to Carroll.

Carroll attended National Art School as a mature student, and moved with photographer Bill Moseley to the remote former gold rush town of Hill End about fifteen years ago. There they established a new life living between a series of pavilion-like miner's huts

and a studio. The outside in Hill End is nearly always inside, too, with bush rats, winter winds, summer snakes and high keyed skies moving with regular rotation in and around the village: 'Life is precarious: we live in a series of buildings that constantly make us aware of the harsh summer and winter environments'. Carroll's painting practice is often interpreted as a form of still-life, appearing, for example, in Gavin Wilson's catalogue of paintings of the domestic interior.¹ You might add Genevieve Carroll to the pantheon of Australian interiors outlined here – Cressida Campbell, Grace Cossington Smith, Janet Haslett, Peter Kingston, Margaret Olley, Rosemary Valodan or Brett Whiteley – but we need to keep in mind that Carroll's interiors run well away from the bounds of the domestic. Her work resists a singular reading.

This new work for her ongoing series 'The Wattle Room' fuses still-life with genre, myth, and the human figure, opening a series of questions about exactly what and where is the subject. Her work blurs the ancient Greek binary of 'megalography': the painted depiction of heroes and myth – and 'rhopography': the depiction of base, material and everyday things, that we associate with illusionistic wall painting at Pompeii.² In her series, we find urns, jugs, vessels, witches, a kindly owl, feral cats with birds, rats and a recurring, screaming Giacometti-like androgynous figure. Some of the jug and

1. Gavin Wilson, *Interiors*, Orange Regional Gallery, 2018.

2. Norman Bryson, 'Chardin and the Text of Still Life', *Critical Inquiry*, 15, Winter 1989, 227-252.

human-figure motifs have been painted, cut out and collaged down on another canvas, emphasising a layered materiality that speaks to fracture rather than resolution.

The Harshness of Hill End

Hill End appears to be bucolic, but appearances can be deceptive. Genevieve struggles with the weight and legacy of the place: 'Hill End is like a huge suitcase of differences... all set in a conflicting landscape', and her work can be connected to some of the local predecessors who lived or painted there, including Margaret Olley and David Strachan. She shares with them an ability to see the hidden beauty in the discarded past, as well as the unsettling and sometimes comedic-tragic weight.

Hill End was New South Wales's largest inland town in the 1860s, following the discovery of alluvial gold. By the 1890s, the rush was over, the town was diminished and many locals worked as fencers, rabbiters and other subsistence jobs. The inhabitants were intrigued when the first artists arrived in the 1940s to purchase cottages, some thinking that they might be from the tax office. New arrivals included Donald Friend and the couple Jean Bellette and Paul Haeffiger, who were much visited by Olley and Russell Drysdale respectively. All were fascinated by the 'ready-made surrealism' of the collapsing nineteenth-century architecture, some modest and some more substantial, surrounded by eroded gold diggings. Literally at the end of a road, to the artist 'it can feel like a cul de sac'.

The Debris of Hill End

*almost everything here has cold hands
I notice the wind wears surgical gloves
I notice the keen pale colours of the rain
like a surgeon's assistant*

*why don't they lift their weight
and see what's flattened underneath it?..*

- Alice Oswald, 'Cold Streak', circa 2016

Hill End and surrounds are scattered with refuse. Going for her daily walk, Carroll might dislodge a shard of ceramic or antique glass under her shoes. Although ostensibly exquisite with remnant almond and lilacs in Spring, or Lombard poplars in Autumn, a melancholy quality underscores the loneliness and isolation of the place. A studied silence that local artist Lino Alvarez calls 'the deafness of Hill End' remains: gone are the noise of the stamperers that crushed quartz, the drunken shouts of miners leaving the pubs, or the noise made by the First Nations inhabitants who often could be heard but not seen by the early colonial settler-invaders in this region.³ As Carroll notes: 'The European trees sit patiently with the fasting of the gold rush hills... painting encourages me to really embrace my world here, embracing my isolation'. This tension between appearances and feelings drives much of Carrolls' work: 'it can be disquieting as it's always activated. It's a very assertive landscape'. The brick walls that appear in her paintings are the surviving built environment of Hill end, but they are also the fraying walls of emotional life:

*No wonder you are the way you are/Afraid of
blood, your women/Like one brick wall after
another.*

- L. Glück, 'Love Poem', *The House on Marshland - I: All Hallows* (1975)



Self portrait leaning towards the long view, 2024, oil, acrylic and collage on canvas, 101x91cm

3. On the sound but visual absence of Wiradjuri people near Bathurst see Theo Barker, *A History of Bathurst. Vol. 1. The Early Settlement to 1862*, Bathurst: Crawford House Press, 1992.

Mood work

We can see this series of paintings as a form of 'mood work'. Mood work is an anthropological term for how the individual and the collective 'sens[es] out what is actual and potential in an historical moment or situation'.⁴ The early women modernist poets so admired and deeply read by Genevieve Carroll were mood workers. Virginia Woolf and subsequent writers sensed that 'seemingly personal feelings are formed with and through objects, bodies, thoughts, experiences, beliefs, and historical conditions'. They often privileged the everyday and overlooked in their literary, art and design practices. In Carroll's art we see hints of Woolf's concept of life as a 'semi-transparent envelope' which for Woolf, literature must try to convey.⁵ Mood work helps us imagine how 'subjects negotiate the political ideas and forces that are woven into the texture and feeling of the everyday, thereby tracing connections between corporeal, affective, aesthetic, and political dimensions of mundane experience'.⁶ All of these forces are present in this series of paintings.

Artistic, literary and design Bloomsbury is relevant here. The Omega Workshops, a craft workshop established in 1913 by Roger Fry with Vanessa Bell and Duncan Grant produced limited edition furniture, textiles and fittings. It was as much about politics, in their case pacifist activism, as art and design:

'Their decorations are based on an elaboration of handwriting: they used devices that could be built up in any configuration to cover an allotted space... they cared little, for a virtuoso performance of care and finish and were not out to impress by their originality'.⁷

This could be said of Carroll and Moseley in the decoration of their Hill End home. Just weeks ago Genevieve repainted the sitting room walls in a rich sage and gold. Did they, like the Omega circle, 'achieve something which seemed to elude them in canvas'? Is their home an extension of the painting practice, or the painting practice a fusion of life and home? Virginia Woolf once

wrote to Vanessa Bell: 'What you want is a studio where you can see things', a place where the apparent domesticity of her vision 'intensifies the power of her observation'.⁸ The interior to Carroll is a space of meditation and mediation. I have always felt there is a lot of Bloomsbury present in the 'English Cottages' inhabited by Carroll and Moseley. At Charleston (the country house near Brighton [UK] inhabited by the Bloomsbury set in the 1920s-30s) they painted and repurposed an upturned kitchen colander into a chandelier. So Carroll, too, repurposes her older soft sculptures made from antique textiles as prosthetic-light fixtures. There is also the high colour key of the *Martine* workshop run by fashion and homeware designer Paul Poiret, using the naïve designs of young girls in the 1910s and 20s to generate textile designs of great beauty.

Hill End and Time

Post-War Australian culture was driven by the sense that the horrors of European wartime destruction had created a gulf in western history that needed to be overcome by new artistic and literary languages. Australian cultural history in the 1940s did not yet sense the 'deep time' of Aboriginal culture but instead authors such as Eleanor Dark (*The Timeless Land*, 1941) presented the country as 'timeless'. The Hill End artists of that date were interested in deep time and edged towards capturing it. Carroll herself has responded to First Nations Australians through her response to the Aboriginal people at Cape York with cool burns on country. This work is ongoing with The CORRIDOR Project (Cowra), where

4. Citing J. D. Carlson and K. C. Stewart in E. Elizabeth M. Sheehan, *Modernism à la mode: Fashion And the ends of literature*, Ithaca and London: Cornell Uni Press, 2018, 26. Raymond Williams' cultural studies approach would call this approach 'structures of feeling'.
5. Sheehan, 31.
6. Sheehan, 27.
7. 'Preface' by Howard Grey (photographer), in Isabelle Anscombe, *Omega and After: Bloomsbury and the Decorative Arts*, London, Thames and Hudson, 1981, 8.
8. Anscombe, 52-53.



Self portrait in the Hill End winter, 2024, oil, acrylic and collage on canvas, 101.5x91cm



Self portrait the philosophy of walking II, 2024, oil and collage on polyester canvas, 152.5x122cm

she has installed soft sculptures, and exhibited paintings that imagine sourcing food across different cultures and management systems.

Modernist, fragmentary poetry is incredibly important to Carroll, who undertook a graduate course during lockdown and who now actively composes and presents her poetry alongside her paintings. The repetitive notes which privilege the everyday beauty of poets including Virginia Woolf, Gertrude Stein, Sylvia Plath, Seamus Heaney, Louise Glück and Alice Oswald inflect her world: 'reading might be more important than looking at art'. There are of course many artistic inspirations too: Goya, the Symbolists such as Redon and Edgar Allan Poe, Munch, Picasso's *Cat with Dead Bird* (1939), Georgia O'Keefe, Frida Kahlo and Philip Guston.

Time is emphatic in this new series by Carroll. A mobile phone may be seen in several works: it displays her time of birth. Virginia Woolf once wrote: 'But my present reflection is that people have any number of states of consciousness... You must not break it. It is something real. You must keep it up – conspire together. Still I cannot get at what I mean' (Diary, 27 April, 1925).⁹

'Still life as antidote'

These words are Carroll's own and had me reflecting on the practice of still life. Pinned to her wall is a copy of Chardin's acclaimed painting *Basket with Wild Strawberries* (1761).¹⁰ The contemporary encyclopedist and critic Denis Diderot writing on Chardin, said that through the painter's art, one sees 'the material world as one experiences [it] in time'. Chardin's jugs, bowls or fruits 'inscribe onto things not simply the potentiality but also the evidence of human involvement... out of architecture and time, objects fill with meaning instead through visual contamination'.¹¹ Diderot enjoyed Chardin's work as 'objects to be consumed visually and also as a buffet of comestibles to be enjoyed imaginatively

through the body'. Here he emphasised the role of the viewer. Also on Chardin, porcelain scholar Jones notes: 'shapes and colors bounce from nature to culture and back again... 'the subject of still life could be described as materiality mediated by culture'.¹²

A spotted jug is one of the dominant motifs in Carroll's recent work. It appears in a series named after the seasons and is also found in her earlier practice. At times it appears in a tondo, which may be less spiritual, or an allusion to Chardin's preference for the oval form, than a reference to the tintype photography studied and practiced by her partner Bill Moseley. It is important to raise the importance of vessels in still lifes (*natures mortes* in French). Generally featuring vessels, food and sometimes dead game animals, the tradition of still life 'makes a strange rhythm between its gaze, and death'.¹³ The jug is generally configured as a feminine and domestic object, populating the early modernist experiments of artists ranging from Mary Cassatt to Margaret Preston. Carroll is resolute that here the jug is not an emotional vessel, but a motif of colourful resilience, a letting go, a probable self-portrait. Norman Bryson provides further insights: of the intellectual tradition of the still life he remarks: 'In that effacement of human attention, objects lose the warmth of connectedness with the human sphere: a kind of heat-depth spreads out through matter, and divorced from use things revert to entropy or absurdity – suspended and waiting, disregarded'.¹⁴

Nothing in these images is easy: even the tables are punctured by trees, like fears activated from childhood. Elsewhere we find skeletal-like

9. Sheehan, 26.

10. In a private collection, this iconic work sold recently for USD 27 million.

11. Christine A. Jones, *Shapely Bodies: The Image of Porcelain in Eighteenth-Century France*, Uni Delaware Press, 2013, 177-178.

12. Jones, 176-177

13. Bryson, 235

14. Bryson, 229

armature literally propping up the domestic furniture. This is less so surrealist, not activated from dreams, but from a lived reality. 'Defamiliarisation confers on these things a dramatic objecthood, but the intensity of the perception at work makes for such a surplus of appearances that the image and its objects seem not of this world'.¹⁵ With a focus on the table top, the viewer is invited in: 'addressed through the most unmistakable and universal rituals of hospitality, as a guest'.¹⁶

Other predecessors with a connection to Hill End have also activated vessels as self-portraits. David Strachan, painter of surreal and melancholy landscapes and still-lives, returned from Jungian studies in Switzerland and London in 1960 and lived in Paddington Street Sydney from 1963 until his untimely death in a car accident with his male partner in 1970. Photographs of Strachan's terrace depict his collection of art and antiques arranged across the gently restored front rooms and kitchen. Olley was permitted to continue using his terrace as her painting studio for some time by the deceased's sister. She painted a series of beautiful still-lives there including ones depicting white vessels, as if illuminated by moonlight. They are amongst her best works and are reminiscent of the seventeenth-century painter F. de Zurbarán.¹⁷ These are metaphorical portraits of the late Strachan and his world.

Olley also painted the stylish but empty Woollahra sitting room of her friend the late gallerist Brian Moore (who had been co-director of the David Jones' Art Gallery and managed Australian Galleries), who died of cancer in 2003.¹⁸ Furniture generally provides comfort, but can also memorialise, prompt melancholy, or discomfort. The flesh-pink painted chairs we see in Carroll's exhibition prohibit or deny ease of sitting with their *papier mâché* protuberances.

To conclude, this recent series of paintings by Carroll are highly thought and deeply personal. Many are disguised self-portraits. They are about neither delight nor escapism. They problematise the myth of the easy or

bucolic Australian countryside. They refuse the 'natural' colours of the landscape, preferring high-keyed emotional tones of youthful hopes and mysteries 'to control the tough stuff in life'. Fiction and childhood memories, relationships, mind maps, mental landscapes and the vulnerability of a place collide under the collage or paint brush. Mundane objects are granted heroic scale, 'made to seem vast, or more exactly made to appear without scale'.¹⁹ They suggest new ways to live with time, place and mortality. The detritus of the everyday speaks 'of cultural forces as vast as those that in nature carve valleys from rivers and canyons from glaciers'.²⁰ Connecting material, emotional, personal and historical traces with cultural memory, the series of paintings, collages and associated textile and drawing studies are a form of mood work, enabling the artist to 'develop a sense of joy and empathy for both yourself and the place where you live'.

Peter McNeil, Gadigal, Dharug and Gundungurra country/Katoomba, Bathurst and Paddington, May-June 2024, with thanks to the artist and Bishops court Estate for the space to write.

Quotations

Genevieve Carroll; conversation with the author, Hill End, 24 May 2024.

Lino Alvarez, conversation with the author, Hill End, 14 March 2024.

Poetry

Louise Glück, *Poems 1962-2020*, Dublin, Penguin, 2012

Alice Oswald: *Falling Apart*, Café Poetry, Jonathan Cape, 2016

15. Bryson, 239

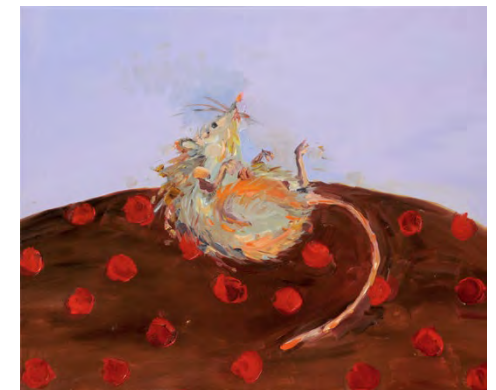
16. Bryson, 238.

17. Peter McNeil, 'Creative Paddington', in *Paddington: A History*, ed. Greg Young, Paddington Society/New South Publishing, 2019.

18. On Brian Moore – see <https://www.smh.com.au/national/art-beauty-and-lots-of-laughs-20030621-gdgyus.html> accessed 25 May 2024. One of these works was recently sold through Philip Bacon Gallery.

19. Bryson, 233.

20. Bryson, 236.



Remember to comb the stuffed sandwiched door shadow, 2024, oil on polyester canvas, 51x61cm



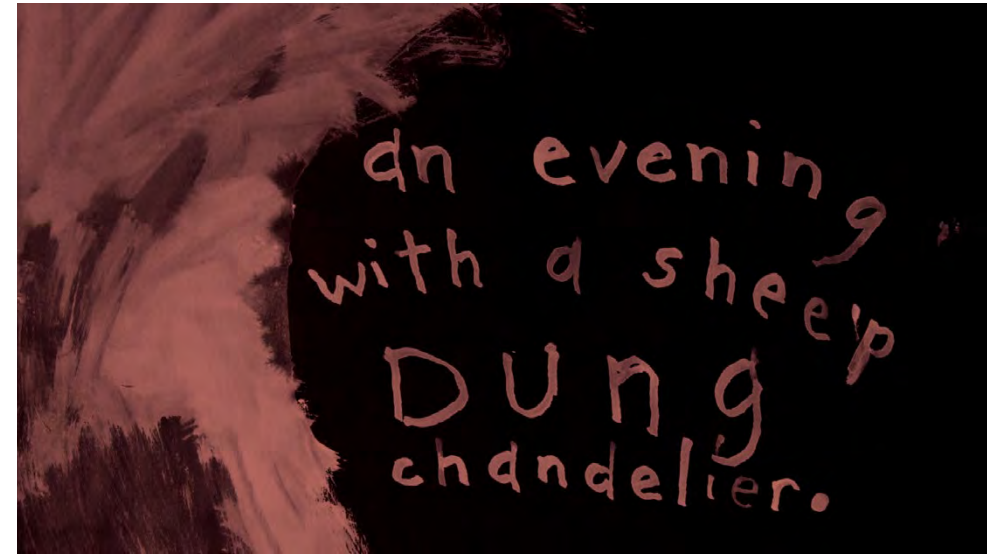
When I look up at the night sky, the tear is softened, 2024, oil on polyester canvas, 84x92cm



Self portrait mushrooms texting Autumn, 2021, oil, acrylic and collage on canvas, 101x91cm



*The philosophy of
Walking, 2024,
oil, acrylic and collage
on polyester canvas, 152x198cm*



[Still frames] *Oysters & Buttered Bread*, 2024, single channel animation, 05:05.07



I), 2021, oil on canvas, 92x92cm



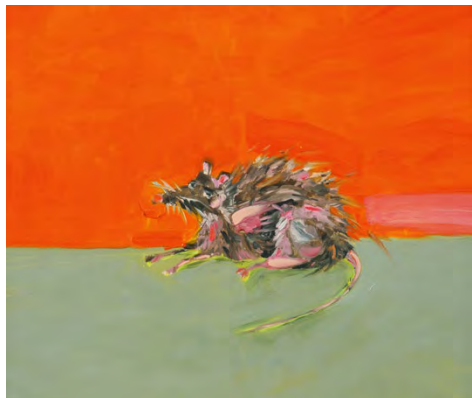
We must always have a jar of this served in Spring, 2024, oil on polyester canvas, 153x122cm



A split is a tear, 2024, oil on polyester canvas, 51x61cm



Divided morning, 2024, oil on polyester canvas, 51x61cm



You know divide sits well,
2024, oil on polyester canvas, 51x61cm



A split is a tear and it involves water flour to fillet,
2024, oil on polyester canvas, 51x61cm



Put the volume in the circle, 2024, oil on polyester canvas, 77x102cm



Make time for ponds in-kind poaching of the tissued paddocks, 2024, oil on polyester canvas, 112x107cm



The unquiet ceiling of stars, 2024, oil on polyester canvas, 100x100cm

Genevieve Carroll

Selected Bibliography

Born

1960 Sydney, Australia

Education and Employment

2004 Bachelor of Fine Arts
National Art School, Sydney

2000 Diploma of Fine Arts
Hornsby, TAFE, Sydney

Solo Exhibitions

2024 *The Wattle Room Chapter 12 - Hill End - the most curious landscape* King Street Gallery on William, Sydney

The Wattle Room - Chapter 11 - oysters and buttered bread Orange Regional Gallery, Orange, NSW

2023 *The Wattle Room - Chapter 10 - Inherited way of being* Wagner Contemporary Gallery, Sydney

2022 *The Wattle Room - Chapter 9 - The Circumspect Toothbrush* Wagner Contemporary Gallery, Art Month Sydney

Poetic Spaces Hill End Art Gallery, Hill End, NSW

2020 *This is not a still life* A.K. Bellinger Gallery, Inverell, NSW

The Wattle Room - Chapter 8 - Perhaps Wagner Contemporary Gallery

2017 *The anatomy of still life* Thurning Villa, Sydney

2015 *The Wattle Room - Chapter 7 - Force of Circumstance* Cowra Regional Gallery, Cowra, NSW

2013 *The Wattle Room - Chapter 6 - The Bedspread of Natural History* Western Plains Cultural Centre, Dubbo, NSW

2012 *The Wattle Room - Chapter 5 - Winter's Resolve* Bathurst Regional Art Gallery, Bathurst, NSW

2009 *The Wattle Room - Chapter 3 - Sisyphus*

Presence Damien Minton Gallery

2008 *The Wattle Room - Chapter 2 - Theatre of the Fatigued Cite Internationale des Arts* Paris, France

The Wattle Room - Chapter 1 - Blue Lagoon Newington Armoury, Sydney

2005 *Dutiful Daughter* Mary Place Gallery, Sydney

You're stretching me to the limits, installation, Cockatoo Island Festival, Sydney

Group Exhibitions

2023 *The Fishers Ghost Prize* Campbelltown Art Centre, Sydney

Aliferous: Having Wings King Street Gallery on William, Sydney

The Summer Exhibition Wagner Contemporary Gallery

West of Central Bathurst Regional Art Gallery

Packsaddle New England Regional Art Museum, Armidale, NSW

2022 *Cel - The Artist as Animator* Bathurst Regional Art Gallery

The Corridor Project: SPHERE, Inn Commercial Store, Taralga, NSW

Just Love Me - Ngayirr Ngurrambang Sacred Country Mudgee Arts Precinct, Mudgee NSW

40 / 40 Project Wagner Contemporary Gallery

From the Studio Hill End Art Gallery

Drawing Exhibition Hill End Art Gallery

2021 *40/40 Project* Wagner Contemporary Gallery, Sydney

Christmas Exhibition Wagner Contemporary Gallery

2021 *9 x 5 Exhibition* Hill End Art Gallery

Here / Now Orange Regional Gallery

2020 *The Christmas Exhibition* Wagner

Contemporary Gallery

40/40 Project Wagner Contemporary Gallery, Sydney

This is not a still life A.K. Bellinger Gallery

2019 *Modern Love* A. K. Bellinger Gallery

Wagner Contemporary Gallery, Sydney

2018 *Interiors* Orange Regional Gallery

Star Picket Orange Regional Gallery

A response to chaos Articulate Gallery, Sydney

The Horse Darren Knight Gallery, Sydney

Wagner Contemporary Gallery, Sydney

Big Little Histories of Canowindra The Corridor Project, Canowindra, NSW

Articulate Turns Eight Articulate Gallery, Sydney

2017 *The Hill End Table* Bathurst Regional Art Gallery

Unpacked Bathurst Regional Art Gallery Collection

Anxious Objects The End Festival, NSW National Parks and Wildlife Service, Hill End, NSW

Hill End Seven Decades Penrith Regional Gallery, Sydney

Bathurst Regional Art Gallery

Touring Exhibition

Finalist *Calleen Art Prize*

Finalist *Central West Art Prize*

2016 *The world needs empathy like a gossamer thread flung* Artlands, Dubbo, NSW

Second Nature - My thoughts are walking round the table - Cool burn, The Corridor Project, Cowra, NSW

2015 *We just want to throw flowers at the world* Cementa, Kandos, NSW

Out of the studio Jean Bellette Gallery, Bathurst Regional Art Gallery

200 x 200 Bathurst Regional Art Gallery

Sculpture in the Garden Rosby Wines Art Prize

2014 *Natura Morta* Orange Regional Gallery

14 Works on Paper Redfern Biennale, Sydney

Portia Geach S H Ervin Gallery, Sydney

2013 *Calleen Art Prize* Cowra Regional Art Gallery, Cowra, NSW

Out of the Studio Jean Bellette Gallery, Hill End, NSW

2012 *Paintings and Photogravure - Genevieve Carroll & Bill Moseley* Damien Minton Gallery, Sydney

History of Cell Block Theatre National Art School, Sydney, NSW

Calleen Art Prize Cowra Regional Art Gallery

2010 *The Paris Studio* Charles Hewitt Gallery, Sydney

Calleen Art Prize

Central West Art Prize

2009 *Sculpture* Jean Bellette Gallery, Bathurst Regional Art Gallery

Drawn from Hill End Jean Bellette Gallery, Bathurst Regional Art Gallery

2003 *John Olsen Drawing Prize* National Art School Awards

2015 *Arts Unlimited Pro Hart Painting Prize* Dunedoo, NSW

2014 *Central West Art Prize* Cowra Regional Art Gallery

2013 *Central West Art Prize* Cowra Regional Art Gallery

2010 *Portrait Prize* Bathurst Regional Art Gallery

2001 *Willoughby Art Prize, Printmaking Award*

2000 *Phyllis Arnott Printmaking Award* Hornsby

Collections

Bathurst Regional Art Gallery

National Library Canberra

Residencies

- 2021 *CEL - the artist as animator* Bathurst Regional Art Gallery
- 2020 *PD Lab Residency* The CORRIDOR project, Cowra, NSW
- 2017 *Star Picket Lake Mungo* The CORRIDOR project, Thurning Villa, Ashfield, NSW
- 2016 Artlands, Dubbo, NSW
- 2015 Cementa, Kandos, NSW
- Cool burn, Old Mapoon Cape York, The CORRIDOR Project
- 2007 Tim Storrier and Annette Onslow Cite des Arts Paris, National Art School

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- Carroll, Genevieve, 'Give me a moment', *Elbazin* magazine
- 2020 Stranger, Lucy, 'Genevieve Carroll,' Feature article in *Artist Profile*, August Issue
- 2019 'Artists of Hill End' *Marie Claire*, January
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- 2018 Stranger, Lucy, 'Star Picket', *Artist Profile* online
- Star Picket Catalogue*, Orange Regional Gallery

- MacLennan, Joanna, *The Foraged Home* Thames and Hudson
- 2017 Alvarez, Lino with Deacon, Kim, *The Hill End Table: Food Fire Art*, La Paloma Pottery
- 2016 Stranger, Lucy, 'Cool Burn', *Artist Profile* online
- Rosenlund, Kara, *Shelter: How Australians Live*, Penguin Books
- Country Style*, March Issue
- 2015 Thompson, Martyn, *Working Spaces*, New York
- Carroll, Genevieve, 'A beautiful purposeful anarchy' *The Planthunter*
- 2012 Jones, Jan, 'Artists in Residence: A Historic Hill End Home', *Vogue Living* August
- 2009 Hill End Artists, *Marie Claire*, January Issue

Sincere thanks to Bill, family, friends and King Street Gallery on William for making this exhibition possible

you've gone above and beyond in your support.

- Genevieve Carroll

Published by King Street Studios P/L
ISBN 978-0-6455394-7-9
Photography: Bill Moseley
Design: King Street Gallery on William

Back Cover: [Detail] *When I look up at the night sky, the tear is softened*, 2024, oil on polyester canvas, 84x92cm



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