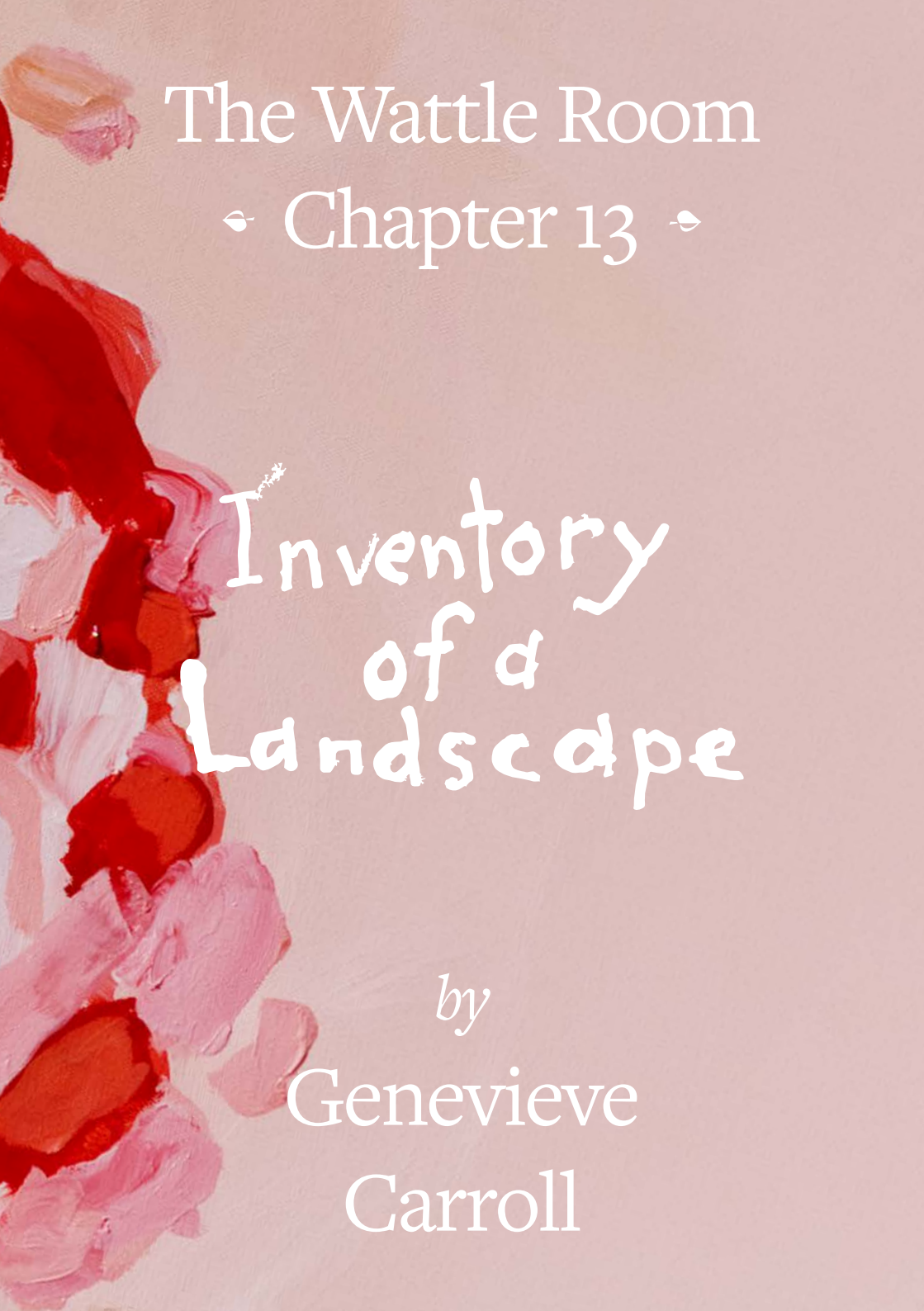




The Wattle Room

• Chapter 13 •

Inventory
of a
Landscape

by

Genevieve
Carroll



Genevieve Carroll

The Wattle Room

Chapter 13

Inventory of a Landscape

1 – 26 September, 2026



King Street Gallery
on William

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



Another sunny start, 2026, oil on canvas, 127x92cm

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



And the home waved goodbye no. 1, 2025, oil on canvas, 115x120cm



On the hill, upon the frost, under lemon clouds, 2026, oil on canvas, 138x138cm



Everything is absolutely fine, in the snow dome, 2025, oil on canvas, 76x61cm



Through the Looking Glass: And What Genevieve Found There

Written by Richard Perram OAM



Self portrait - just let it all out, 2026, oil on canvas, 170x130cm

*"Who in the world am I?
Ah, that's the great puzzle."*

*- Alice in Alice's Adventures in Wonderland,
Chapter 2, Lewis Carroll*

Working in the isolated 19th-century gold mining village of Hill End, Genevieve Carroll paints her magical creations.

This exhibition *Inventory of a landscape* is a collection of her most recent works which recall 17th century Dutch/Flemish *Vanitas* paintings in which our mortality (*memento mori*) is alluded to through fabulous visual associations which provide an insight into her life.

This exhibition is part of a much larger work and is Chapter 13 of *The Wattle Room*, the overarching title of Carroll's art practice and exhibitions.¹

Jugs, rats eerily reminiscent of the early Disney cartoon characters, snow domes, iPhones, a cat from Picasso, dissolving red brick walls and black starry nights occupy her expressionistic landscapes and still lives, and which are all part of the psychological self portraits she inhabits, (*Self Portrait: Just let it out, 2026*).

Carroll has lived for 20 years in Hill End, the traditional lands of the Wiradjuri people. Hill End in 1872, at its peak, had a population of 8,000 people, by 1900 it had declined to 500, today it sits at 110, of which 21 are practicing artists. On daily rambles through the heritage town, Carroll observed the detritus of

19th-century living, crockery shards, broken bottles and twisted spoons which have inspired how she sees this fragmented landscape, (*Self Portrait walking Hill End searching for green, 2025*).

Her paintings are similarly fragmented in which disparate elements are combined to create psychological states, reminiscent of the works of writers Franz Kafka in which a man becomes a cockroach (*Metamorphosis*, 915) or Nikolai Gogol in which a nose detaches itself from a face to have a life of its own (*The Nose*, 1836). So, in Carroll's case she becomes a ceramic jug, (*Self Portrait*, 2026), one of her most important self-images and reminiscent of the pottery shards she encountered on her Hill End rambles.

The juxtaposition of the disparate elements in her paintings creates rich associations that have meaning but not necessarily in a literal way. Her influences are wide ranging and include Samuel Beckett, one of the founders of the Theatre of the Absurd, silent film star Buster Keaton, the expressionistic distorted landscapes of Chaim Soutine, Philip Guston's later cartoonish and satiric work dealing with the banality of evil, and Austrian artist Erwin Wurm's manipulation of everyday objects and houses to create surreal relationships.

1. *The Wattle Room* concept arose from the nostalgia she experienced for Australia's floral emblem when she was in Paris in 2007 as the recipient of the Tim Storrier and Annette Onslow Residency at the Cité des Arts.

Through these disparate influences Carroll creates her own absurd universe with its own logic or lack of logic. In *Meetings of nonsense and love machines*, 2026, a bulbous human figure sits at a table with a jug, a bug, and a mobile phone while looming over them is a craggy face, nothing connects them, except the feeling something is about to happen. Her work is reminiscent of the world of Lewis Carroll where Alice's adventures in wonderland are presented as if they are reality, and logic is not a prerequisite for meaning. Carroll's *Cross Contours of Hill End Anxious Objects*, 2026, in which a rat perched on a milk jug coexists with a larger ceramic jug, recalls the Mad Hatter's Tea Party in *Alice's Adventures in Wonderland*.

The central image in Carroll's work is a ceramic jug, which represents herself and her place in the landscape, (*Still life thinking about its own stillness*, 2026). Another image is the snow dome recalling the safety of home, of nostalgia for another age, a miniature world sitting safely beneath a protective glass dome (*Everything is absolutely fine, in the snow dome #1 & #2*, 2025). Additionally if it was able to be shaken its white snow storm would delight the viewer. Rats which are everywhere in Hill End, appear as spindly cartoon characters (*A character*, 2026).

Carroll's work verges on the surreal, in her world inanimate everyday objects come to life, red brick walls collapse (*Remember to comb the stuffed sandwich door shadow*, 2025), amorphic rabbit figures sit on a table covered in toadstools (*Betsie & Bernie*, 2025), and a house dissolves before our eyes (*And the home waved goodbye*, 2025).

There are two other aspects of Carroll's work that are striking, her use of colour

and how the titles of her paintings contribute to their intellectual richness.

Growing up in the 1960s with parents who were both artists, she lived through a time when there was a drive to create a new world, with new architecture, new design, new art and most importantly new colours. Her bold use of vibrant and abrasive colours in her current work is reminiscent of the excitement of the 1960s.

The titles of her work, all carefully worked at, often provide a deeper richness to the meaning of the work: *Once upon a time*, 2026, *A table holding memory*, 2025, *Landscape with a cat and bird*, 2019, *On the hill, upon the frost, under lemon clouds*, 2026 and *Tear/Tear*, 2024.

In her poem for two voices *Inventory of a landscape*, 2026, reminiscent of Samuel Beckett's 1958 monologue, *Krapp's Last Tape*, she enunciates many of her themes:

Who likes to count?
Counting what?
Counting time.
Why time?
Morsels of weight
I've counted
the shadows.
Before or
after?

Carroll in her work is trying to make sense as best she can of the world in which she lives. A world full of, inconsistencies, disappointments, feelings of isolation and uncertainty but one which she faces with her unbounded optimism and her never-ending good humour (*Another sunny start*, 2026).

- Richard Perram OAM



A table holding memory, 2026, acrylic and collage on archival paper, 174.5x138cm



Still life thinking about its own stillness, 2026, oil on canvas, 91.5x177cm



Cross contours of Hill End, anxious objects, 2026, oil on canvas, 120x91cm



Once upon a time, 2026, oil on canvas, 122x122cm



Theatre of uncertainty, 2026, oil and collage on canvas, 123x92cm



I'll rummage from there to the three cornered cloud, 2025, oil and collage on canvas, 168x132cm



Foraging the stars, 2026,
oil and collage on canvas, 105x100cm



Betsey and Burnie, 2025, oil and collage on canvas, 168x137cm



*Landscape with a cat and bird, 2019,
oil on canvas, 120x120cm*



Meetings of nonsense and love machines, 2026, oil on canvas, 106.7x106.7cm





Starry blue night, 2026, acylic and collage on archival paper, 100x70cm

Genevieve Carroll Selected Biography

Education and Employment

- 2004 Bachelor of Fine Arts National Art School, Sydney
- 2000 Diploma of Fine Arts Hornsby, TAFE, Sydney

Solo Exhibitions

- 2026 *The Wattle Room – Chapter 13 – The Inventory of a Landscape*, King Street Gallery on William, Sydney
- 2024 *The Wattle Room - Chapter 12 - Hill End - the most curious landscape*, King Street Gallery on William
- 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 and Art Month Sydney
- Poetic Structure*, Hill End Art Gallery, Hill End, NSW
- 2020 *The Wattle Room - Chapter 8 – Perhaps*, Wagner Contemporary Gallery
- 2017 *The anatomy of still life*, Thurning Villa, Ashfield, Sydney
- 2015 *Force of Circumstance*, Cowra Regional Art Gallery, Cowra, NSW
- 2013 *The Wattle Room - Chapter 7 - The Bedspread of Natural History*

Western Plains Cultural Centre, Dubbo, NSW

Group Exhibitions

- 2026 *Dobell Travelling Exhibition*, Manning Regional Gallery, Taree, NSW; Nulla Nulla Regional Gallery, Kempsey, NSW; Blue Mountains Cultural Centre, Katoomba, NSW; Cowra Regional Art Gallery, Cowra, NSW
- Without Boundaries: Women in the Visual Arts*, King Street Gallery on William
- 2025 *The Dobell Drawing Prize*, National Art School
- The Glover Landscape Painting Prize*, Allandale, TAS
- The Ravenswood Art Prize*, Ravenswood School for Girls Gordon, Sydney
- The Calleen Art Prize*, Cowra Regional Art Gallery
- Mural – How to sit comfortably – Poem-the tuning fork wrinkle is coming for dinner*, West of Central, Bathurst Regional Art Gallery
- 2023 *The Fisher's Ghost*, Campbelltown Arts Centre, Sydney
- Aliferous: Having Wings*, King Street Gallery on William
- The Summer Exhibition*, Wagner Contemporary Gallery
- West of Central*, Bathurst Regional Art Gallery
- 2022 *The Anatomy of Still Life [Animation 5 mins] at Cel - The*

Artist as Animator Bathurst
 Regional Art Gallery
SPHERE - The Corridor Project /
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
Christmas Exhibition, Wagner
 Contemporary Gallery
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
This is not a still life, A.K. Bellinger
 Gallery, Inverell, NSW
 2019 Wagner Contemporary Gallery
Modern Love, AK Bellinger Gallery
 2018 *Interiors, Orange Regional Gallery*
StarPicket, Orange Regional
 Gallery
A response to chaos, Articulate
 Gallery, Sydney
The Horse, Darren Knight Gallery,
 Sydney
 Wagner Contemporary Gallery
Big Little Histories of Canowindra,
 The Corridor Project, Cowra, NSW
Articulate Turns Eight, Articulate
 Gallery
 2017 *The Hill End Table, Bathurst*
 Regional Art Gallery
Unpacked, Bathurst Regional
Art Gallery Collection, Bathurst
 Regional Art Gallery
Gossamer thread flung, The End
Festival NPWS, Hill End

Hill End Seven Decades, Penrith
 Regional Gallery, Sydney
Calleen Art Award, Cowra
 Regional Art Gallery
 2016 *Gossamer thread flung, Artlands,*
 Dubbo, NSW
Second Nature - My thoughts are
walking round the table
 Coolburn, The Corridor Project

Awards

2015 Arts Unlimited Pro Hart Painting
 Prize, Dunedoo
 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, BRAG
 2001 Willoughby Art Prize, Printmaking
 Award, Sydney
 2000 Phyllis Arnott Printmaking Award,
 Sydney

Residencies

2017 Star Picket Lake Mungo, The
 CORRIDOR project, Thurning Villa,
 Ashfield
 2016 Artlands, Dubbo
 2015 Cementa, Kandos
 Coolburn, Old Mapoon Cape York,
 The CORRIDOR Project
 2007 Awarded Tim Storrier and Annette
 Onslow Cite des Arts Paris,
 National Art School

Collections

Bathurst Regional Art Gallery
 National Library Canberra



A comprehensive CV for Genevieve Carroll is available
 on the King Street Gallery on William website
[https://kingstreetgallery.com.au/
 artists/genevieve-carroll/](https://kingstreetgallery.com.au/artists/genevieve-carroll/)

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

you've gone above and beyond in
your support.

- Genevieve Carroll

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Cover: [Detail] *Another sunny start*, 2026,
 oil on canvas, 127x92cm



King Street Gallery
on William

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