

Linda Crispin is an artist specialising in mixed media drawing. Graduating with a BFA from UTAS in 2017, her focus is the innate connection we have with the environment that we inhabit, and how we protect this environment which in turn sustains life on earth. It is the experience of nature - its shapes, colours, sounds and smells that inspire the process of making, which is experimental in nature. Allowing natural and artificial pigments and dyes to collide on the surface, the artist creates interpretations of native flora and fauna, with inspiration derived from her own rural property in the Southern Midlands of Tasmania.

John Ingleton's inspiration for this work comes from two books, "Emigrant eucalypts : gum trees as exotics" by Robert Fyfe Zacharin and "Where Song Began: Australia's Birds and How They Changed the World" by Tim Low. Although the intention was to create a series of prints about/of eucalyptus trees his ongoing interest in propagation vectors (birds, bees, wind, human) led him to focus on his local bird life (cockatoo, galah, wattle bird) and their interaction with eucalyptus trees. With a tablet and stylus he uses these bird forms to "extract" fragments of eucalypts which are used to compose his final images printed on paper and canvas.

Christine Owen uses petrified wood fragments found on a river beach. These are relics of ghostly forests. Millions of years old, some stretch back to the first trees to stand upon the earth. In geological time they are not dead, but life forms temporarily stilled. My practice includes replicating petrification on a different time scale. The processes employed combine 19th Century contact based photograms, etching, river water, sunlight and 21st Century digital scanning. A process on human scale that references massive changes that happen like slow water, on scales so vast we see nothing yet think all is stable and solid, when it is not. The outcomes, enabled through the alchemical processes, reveal different worlds and ghostly hauntings entangled in time and materiality. We need to learn from stones.

Veronica Steane's drawing was done over several days during a 6 month canoe trip down the length of the Murray River. Most of the Murray banks are heavily visited and abused – loved to death. About half way down there is a stretch of River not accessible to motor boats at low water. For me it was the most intact and primal river bed and forest of our 2,000 km trip. This group of trees was growing riverside, the foliage reaching into the Murray's corridor, harvesting winter sun; the forest behind shaded and dense. Water, birds, breeze rustling canopy, dappled light. No people, no engines, just river, banks and trees. Place drawing time in life-giving light and carbon, a remnant of the original rich Murray River ecosystem.

Linda Crispin
John Ingleton
Christine Owen
Veronica Steane

Ode to the Eucalypt

22 February - 20 March



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Nolan

John Ingleton



Ode to the eucalypt

archival ink on canvas

33x110cm \$450 (\$295 u/f)



Ode to the eucalypt #8, #7, #6

archival ink and acrylic medium

32 x 32cm \$245 (\$195 u/f)



Ode to the eucalypt #1

archival pigment ink

107 x 36cm

\$395 (\$245 u/f)

Ode to the eucalypt #2

archival pigment ink

107 x 36cm

\$395 (\$245 u/f)



Veronica Steane



Eucalypt forest

Pastel and conte

56x57cm \$500

Linda Crispin



Echoes of Brown Mountain

Eucalypt dye, tannins, watercolour and oil on canvas

90 x 147cm \$980



Before the storm

Eucalypt dye, tannins and ink on canvas

85 x 85cm \$400



Blossom thief

Gum blossom dye, eucalypt dye and ink on canvas

85 x 85cm \$400

Christine Owen



Petrified worlds 1

/21st March 2018

Dye destruction
mordançage print
on aluminium

59.4 x 42 cm

\$450

Petrified worlds 4

/21st March 2018

Dye destruction
mordançage print
on aluminium

59.4 x 42 cm

\$450

Petrified worlds 2

/21st March 2018

Dye destruction
mordançage print
on aluminium

59.4 x 42 cm

\$450

Petrified worlds 5

/21st March 2018

Dye destruction
mordançage print
on aluminium

59.4 x 42 cm

\$450

Petrified worlds 3

/21st March 2018

Dye destruction
mordançage print
on aluminium

59.4 x 42 cm

\$450



Ode to the eucalypt #10, #11, #9

archival ink and acrylic medium

27 x 52cm \$245 (\$195 u/f)



Ode to the eucalypt #8, #7, #6

archival ink and acrylic medium

32 x 32cm \$245 (\$195 u/f)