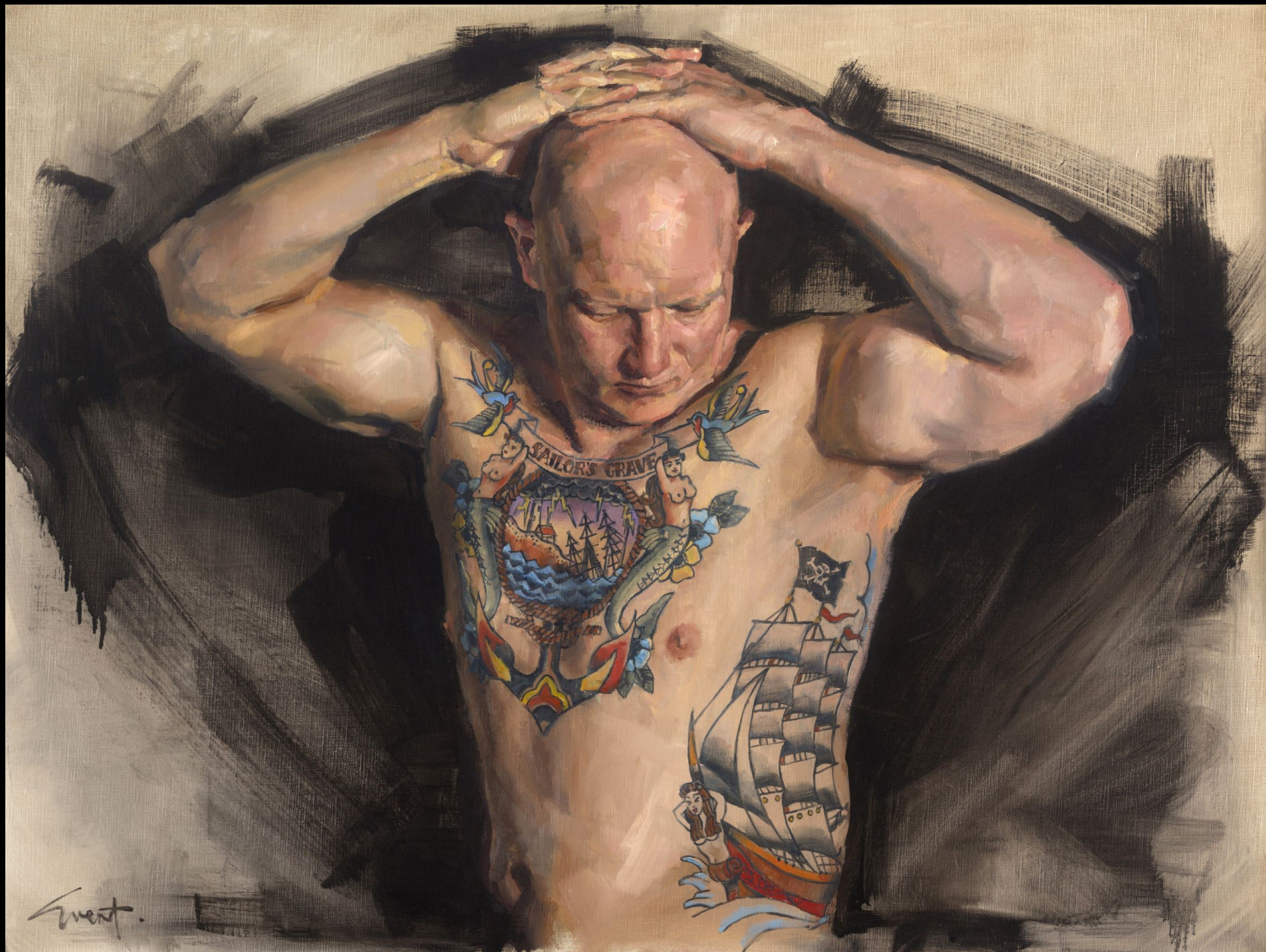


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arts zine issue 40 march 2021

BRINGING HEAVEN DOWN TO EARTH

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Haunted Burqa performance at The Surf Shack Show Aug-Sep 2020. 4 Pacific Ave Warri Beach. Hellen Rose photographed by George Gittoes

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GEORGE GITTOES

www.gittoes.com

THE CAPSULE, Oil on linen, H183 x W214 cm. George Gittoes 2020.



TREVOR WEEKES

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Forest Huts, H32 x W45cm. Acrylic on board, Helene Leane 2021.

<https://www.heleneleane.com/>



ERIC POULTER

PHOTOGRAPHY

Page 112

Untitled: Captured Light at home. Digital print. Eric Poulter.

'O, How I Dreamt of Things Impossible'



Zac Mifsud Photograph Katie Holmes.

<https://youtu.be/Pe6wjyqrueo>



The Rare Bird , H110 x W100 cm. Acrylic on board. Bridie Watt.

slp

studio la primitive

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Lorraine Fildes	Newcastle Potters
Maggie Hall	Gloucester Gallery
Brad Evans	Sprung Integrated
Mark Elliot-Ranken	Dance Theatre Inc.
Reese North	Port Stephens -
Eric Werkhoven	Community Arts Centre



Nth Curl Curl above # 2, oil on linen, H61 x W46 cm. Evert Ploeg 2017.
Private collection, Sydney

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FRONT COVER: THE MARINER, oil on linen, H76 x W102 cm.

Evert Ploeg 2015. Collection; of the Artist .

EDITORIAL

Greetings to our ARTS ZINE readers for 2021. Still humanity is grappling with COVID 19 crisis and there are many challenges ahead.

We wish to stress the importance of the Visual Arts , Music and Literature, in these demanding times , to keep creative and stay positive.

The March Arts Zine includes an animating and breathtaking collection of contemporary artists, photographers and writers.

This month we present internationally renown and award winning painter and stunning portraitist **Evert Ploeg**.

Acclaimed painter and film maker **George Gittoes** features an article *Butterfly Fate*, an in-depth look at his latest painting... "The message is that these are dangerous times for the destiny of our planet."

And we take a look at his forthcoming exhibition *Augustus Tower* at Mitchell Fine Art, in Brisbane.

Hellen Rose presents *Bringing Heaven Down to Earth*, writing about Performance Art and her latest work Haunted Burqa.

David McLeod artist, musician and educator writes about his involvement with *Buteyko* (breathing technique).

From the Hunter we present the delightful and colourful paintings of artist **Bridie Watt**.

Photographer **Eric Poulter** presents a dynamic photographic gallery, he gives some insights into influences, interests and some personal history.

Fred Cole a composer, musician, and soundscape artist based in Lismore, NSW, writes about his life and passion for pianos. We are introduced to **Sprung!! Integrated Dance Theatre** by Fred who composed the music for their recent production '*O, How I Dreamt of Things Impossible*'.

Lorraine Fildes, our resident travel photographer and writer features - *Suddenly Turning Visible Art and Architecture South East Asia 1969 to 1989*.

We are introducing Hunter poet **Reese North** and a new work by Sydney based artist and poet **Mark Elliot-Ranken**.

Don't miss out reading new works by resident poets **Maggie Hall**, **Brad Evans** and **Eric Werkhoven**.

ART NEWS and information on forthcoming art exhibitions.

The ARTS ZINE features articles and interviews with national and international visual artists, poets and writers, exploring their world of art and creative processes.

Submissions welcomed, we would love to have your words and art works in future editions in 2021.

Deadline for articles 15th APRIL for MAY issue 41, 2021.

Email: werkhovenr@bigpond.com

Regards - your editor Robyn Werkhoven

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www.studiolaprimitive.net



EVERT PLOEG

EVERT PLOEG

“Internationally acclaimed Australian Artist Evert Ploeg (pronounced Ay-vert Plough), won his first painting award at sixteen, and used his prize money to buy photographic dark room equipment; this would set the tone of his artistic life, wanting to record, capture and create.

With an Australian / Dutch heritage, Evert credits an early introduction to the Dutch master Frans Hals and his bold brushwork, with influencing his realist painting direction.

Evert has seven major portraits in the Australian National Portrait Gallery, Canberra. His work is held in distinguished private and corporate collections such as the University of Melbourne, The Australian War Memorial and The Australian Broadcasting Corp.

Internationally, Evert has twice been long listed in The BP Portrait Award in London, and has been awarded “Life Long Signature Status” by The Portrait Society of America.

Evert lives and works in his self-built studio / barn with his family on Sydney’s Northern Beaches., NSW.”

Page 12: *John Schaeffer AO, art collector and philanthropist*, oil on linen , H152 x W152 cm.

Evert Ploeg 2014. Collection; National Portrait Gallery, Canberra .

Right: *Rosie Boylan – Hat maker*, oil on linen, H183 x W107 cm. Evert Ploeg 2016. Collection; of the Artist.





Connectivity – a portrait of Prof. Michael Crommelin AO. oil on linen 137 x 144 cm. Evert Ploeg 2018. Collection; Law School, Melbourne University

EVERT PLOEG - INTERVIEW

Brief outline on background / where did you grow up / education.

I was born in Australia with Australian/Dutch heritage and I grew up on Sydney's Northern Beaches. After leaving high school I went to East Sydney Technical College , (now The National Art School), to study Dress Design. I've always enjoyed fashion and how it is integral to the composition of a person's character, especially in portraiture. During my last year of the design course I began doing freelance illustration work for a Department store. This then lead on to securing further work with advertising agencies and book publishing.

What attracted you to the world of Art?

It was never the case of being attracted to art, for me it was always there. From before I can even remember I was doing things creative things, drawing, building things etc.

Have you always wanted to be an artist?

Early on I don't think I knew what being an artist meant, I just enjoyed making things, drawing and painting. I've always liked working by myself, delving into projects of art and design. Anything aesthetic really, even so far as building my own studio.



Evert Ploeg in studio painting Julie Lemming OAM 2019. Photograph courtesy of Evert Ploeg.

Describe your work.

My art practice now is very much portraiture, but I do figurative pieces and the occasional outdoor painting or sculpture. I'm a tonal realist and use a direct approach to applying paint, hunting for the simplification of tones and compose them almost like a jig saw puzzle. Form is paramount; I'm trying to achieve the illusion of dimension on a flat surface.

What is the philosophy behind your work?

I see my practice of painting as a documentary maker, putting emphasis on visually encoding a personal narrative as I build a connection with whom I'm painting. I'm looking for character rather than an exact replica, I want the viewer to have a deeper understanding of the subject's personality.

Do you have a set method / routine of working?

As far as painting methods I work in a traditional manner, that is from shadows to light. Being an artist and self-employed does come with flexibility, it's still a discipline and as such I keep pretty regular working hours. I try not to paint late at night these days, the lighting definitely shifts when working in natural light and then moving to artificial. Plus I have a family so I need to divide my time accordingly.

Why do you choose this material / medium to work with?

I like to work on linen, I like the uneven texture of the weave. I also like to prepare it a certain way so the surface isn't too absorbent.



The Hug, oil on linen, H46 x W61 cm. Evert Ploeg 2020 . Collection; of the Artist.

How important is drawing as an element to your artwork?

Drawing is fundamental to my practice.....even if it's just a small thumbnail sketch. There is something in the eye to hand connection that resonates with me, I like the mark making and slowness that drawing on paper delivers. It's important to take time to observe and find the small nuances in your subject.

What inspires your work / creations?

As a portrait artist, my work is definitely driven or inspired by the sitter – the person them selves and their stories. I'm also very much drawn to painting hands, they can indicate a lot about a person and are usually an integral part of my composition. If I'm painting for myself the inspiration is endless. I may see a landscape while I'm driving – it may come from watching an old film, or even the way my children may be sitting and interacting. When I see it, I paint it.

What have been the major influences on your work?

I've been lucky enough to have been given opportunities to travel and work on some great projects like *Namatjira* (which travelled regionally around Australia) and *The Blue Angel Project* through which I attained a residency on an oil freighter sailing up the east coast of Australia. In these instances I learned to work rather quickly and spontaneously which in part has shaped my portrait painting style. I like to paint with loose, gestural brushstrokes and I'm inspired by paintings that are crafted this way.

Any particular style or period?

No not really – I appreciate all good art – be it paintings, sculpture, music, film or theatre.

What are some of your favourite artworks and artists?

I love artwork where the application is painterly and confident; everyone from Frans Hals to John Singer Sargent, Joaquin Sorolla to Sir William Orpen and Nicolai Fechin. I also love the work of Australian artists like Ivor Hele and George Lambert.

What are the challenges in becoming an exhibiting artist?

I don't exhibit much at all really – I am a commission-based artist. I do enjoy putting pieces into group shows occasionally though. I would think the challenges for an exhibiting artist would be, a) to find a signature voice or style that people can connect with and b) how to make an exhibition financially viable when galleries take such a large portion of the exhibition sales in commission fees.

Right: *Unheroic Materialism – little harmless fragments of memory and association - a portrait of Angus Trumble*,
Oil on linen, H137 x W96 cm. Evert Ploeg 2019. Collection Trinity College, Melbourne.



Name your greatest achievement, exhibitions.

I'm particularly proud of the fact that I currently have 7 pieces in The National Portrait Gallery in Canberra – I find this is an incredibly affirming acknowledgement. I feel incredible fortunate to have worked in Australian Indigenous communities (in collaboration with BighArt) and I'd dearly love to continue that work. I'm also honoured to have received numerous awards from The Portrait Society of America and was also granted their Signature Status in 2018. My greatest masterpieces however, are my two young daughters.

Right: Trevor Jamieson as Namatjira – on stool with Desert Pea

Oil on canvas, H150 x W90 cm.

Evert Ploeg 2011.

Collection of the Artist



How has the Covid 19 Virus affected your art practise?

I prefer to paint as much as possible from life and, of course, Covid greatly impacted that.

Travel was very limited and of course people in lockdown means limited or no personal interaction. However, I loved staying home with my girls – I enjoyed that family closeness and found that in itself inspiring, creatively and emotionally. I did also take the time to upskill and built a new website for myself. I completely surprised myself and I really enjoyed working on it !

What are you working on at present?

I'm working on a couple of private commissions at the moment – one for a local Northern Beaches family and one for a family in Melbourne. Also, my portrait of Angus Trumble (which was hung in the SH Ervin Gallery's *Salon des Refuses* for 2020) has just been acquired by Trinity College - the oldest residential college of The University of Melbourne. I'm incredibly proud to have this piece in their portrait collection, which is considered to be one of the finest collegiate collections of Australian portraiture, and includes the work of many esteemed Australian artists including Rupert Bunny, Arthur Boyd, John Olsen and WB McInnes.

What do you hope viewers of your artworks will feel and take with them?

I hope I convey an interest in and a sense of the sitter. I also hope the viewer enjoys my composition and painterly application of the paint.



Self portrait with Ivana, oil on linen, H122 x W102 cm. Evert Ploeg 2020 . Collection; of the Artist.



The Three Graces – a portrait of the Schofield sisters.

Oil on linen, H213 x W168 cm.

Evert Ploeg 2013.

Collection of the artist.

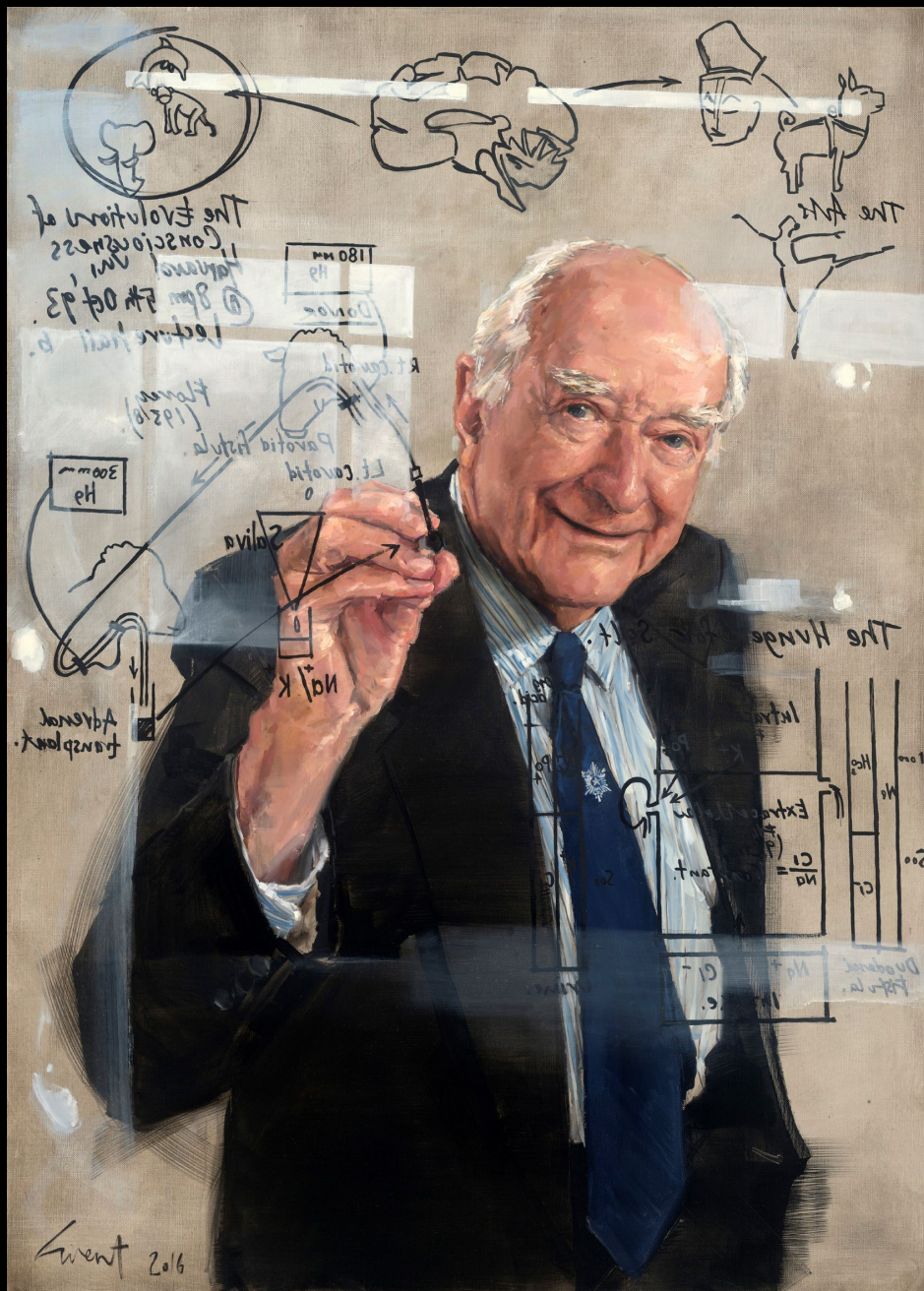


*Dame Margaret Scott AC – listens to
Chausson's composition for Jardin aux
Lilas*

Oil on linen, H183 x W137 cm.

Evert Ploeg 2016 .

Collection; Australian Ballet School,
Melbourne.



Equation of a Life – a portrait of Prof Derek Denton AC. Oil on linen H130 x W90 cm .

Collection; National Portrait Gallery, Canberra

Your future aspirations with your art?

I'd like to work on a larger body of work that is more personal to me, while still doing my portrait commissions. It may even include sculpture. I'd like to explore creating works within a theme, something that may appeal to a broader audience.

Forthcoming Exhibitions?

Recently I was involved in an exhibition for MAGNSW called *The Portraits Project* – an exhibition of various artists' self portraits, celebrating the 90th anniversary of the gallery. My portrait of Prof. Derek Denton (part of the permanent collection of the NPG) will be part of a travelling exhibition called "*Before hand: the Private life of a portrait.*" during 2021 and I'm also proud to say my work will be featured in an upcoming documentary celebrating the 100 Year Anniversary of The Archibald Prize.

- Evert Ploeg © 2021.

www.evert.com.au

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Evert Ploeg © 2021.

Right: *Ngurin-Nyunggu: Ngarluma Elder – Tim Douglas*

Oil on linen, H137 x 102 cm. Evert Ploeg 2019. Private Collection



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In a time of pandemic

Primroses courageously crawl out of the grass

Bluebells cluster and clump the edges

All this from a lawn mowed 3 weeks before.

I sit beneath a shaded sapling

Listen to bursts of birdsong

And what sounds from a single bird!

What reinvigorates such confidence, Nature?

Is it the observed retreat of humanity?

- Brad Evans © 2021

the elderly

**As a child
these were my friends
I felt, like no other,
and turned to them
for stories and experiences
that others my age
could never deliver.**

And so they die

**forgotten in rooms,
locked away
in this - their silent holocaust
not by a virus
but by an attitude held dear -**

**A value so alien
I could never consider**

**nor in any way
share.**

- Brad Evans © 2021

watching the eagles

there were early signs
that he was up to the task:

the watermill by the Arandilla
the improved cutting of quarry marble

but it was while tending sheep,
watching the eagles,

that he hatched
his plan.

For 6 years he lured them
on putrid flesh & measured them,

collected old feathers, bits of wood, some cloth
& iron for Barbero

to give shape to a design
and having done so,

on a mid-May evening,
Seventeen ninety three,

the labourer dragged his wings
up the tallest tower of the castle.

"I'll be back in a couple of days" he said
to Barbero and his sister as he strapped himself in

and leapt off
like a madman soaked in faith or vinegar.

While gliding over the moonlit Arandilla,
one of Barbero's joints began to fail...

they found him 431 varas away -
barely bruised in Heras.

Thinking him a heretic,
the townspeople collected his beloved wings

and cast them into the flames
to be purified

before Marin sank into
the shadows

and died in obscurity
6 years on.

- Brad Evans © 2021

GEORGE GITTOES

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Butterfly Fate , Oil on canvas, H 91 x W122 cm. George Gittoes.

BUTTERFLY FATE - George Gittoes

I have been struggling with the head in my painting, 'Butterfly Fate', for a week now. It is not a painting anyone would enjoy having on the wall and I have come close to painting over it several times.

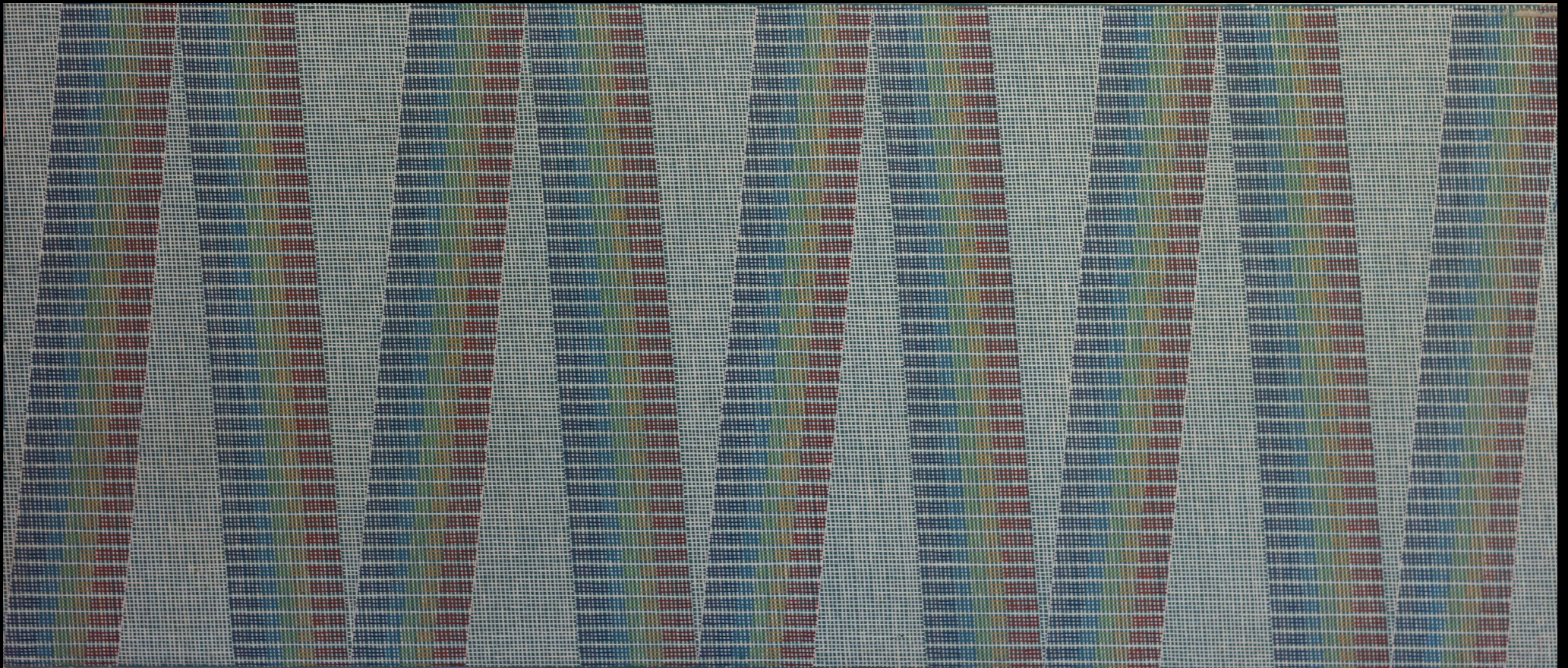
As soon as I added the clown makeup, hinting that, to the immortals, our lives could seem like an amusement or joke, something unintended happened. 'Butterfly Fate', metamorphosed into a portrait of the damaged face of Liberty and Democracy in American with her Abraham Lincoln chin and the red of the lips and the blue of the clown face paint suddenly evoked the American flag painted on the face of the Horned Viking guy, calling himself the QAnon Shaman. His became the face of those who stormed the Capital Building on January 6th.

I wonder what Munch thought of 'The Scream' when he first painted it and whether he hid it away for a while, too disturbed by what it evoked, to look at it. His inscription on it reads "Can only be painted by a madman."

I am strongly tempted to destroy 'Butterfly Fate'. To protect it, I am going to go and get a ladder and put it high on our living room wall, so that I will only see it when I occasionally glance upward. There is something unbearably horrible about it but perhaps in a few years time I will be glad it survived.

Many of the works I did at the original Yellow House in 1971 were like 'Butterfly Fate'. Everyone hated them and some good friends confided that they thought they were evil. No gallery would show them, so, I capitulated and went back to the kind of minimal abstraction I had been doing before I went to the US in 1968.

Chandler Coventry, immediately, loved these clean unemotional works with fine grids that resembled the cross hatched lines of aboriginal bark paintings from Arnhem Land. Chandler booked me into a one man show at his Sutherland Street Gallery and simultaneously, my 'Rainbow Serpent' abstract was hung in the Blake and another version won the Fishers Ghost Painting Prize. The reward for turning my back on political and satirical expressionism was immediate and spectacular.



Rainbow Serpent 2 , H104 X W244 cm. enamel on canvas, George Gittoes.

I asked my best friend and collaborator, of that time, Martin Sharp , to come to the studio to see my preparations for the Coventry show. Martin got very excited about the new works and late that night he suggested I burn all my older canvases, erasing them from memory. We piled them up in the garden, crunched newspapers under them and lit the matches. In those days I had little money and am amazed that I did not, at least , unstitch the canvases and save the stretcher frames . A few of the smaller works from this period were hidden away behind things and survived the inferno. One of the survivors is 'Haircut'.



HAIRCUT, H90 x W120 cm. Oil on linen, George Gittoes.

Haircut uses the biblical story of Samson and Delila to talk about how the Conservative pro war establishment felt threatened by the longhaired youth who were protesting against the Vietnam war and advocating love.

I wonder how often this has happened to other artists? When Pieter Bruegel (my most kindred spirit) was dying in 1569 , he told his family to burn many of his best political works for fear of repercussions from the authorities Paintings equal to 'Blind Leading the Blind 'and drawings like 'The Fall of the Magician' and 'The Artist and Connoisseur ' have been lost forever.

Throughout 2020 I have gone back to those destroyed paintings. They left a void that I felt needed to be re-filled.

I called the series created between 1969 and 71 my Hotel Kennedy Suite and have titled the new works the Augustus Tower Suite.

Harith Augustus was a Southside Chicago Hairdresser, in Segregated Englewood. In the first few minutes of my documentary ,White Light, Harith Augustus is seen killed by police, in front of school children and in the last scene a boat ride travels past the white community, enjoying a sunny day on the river ,and ends at Trump Tower. I started working on Hotel Kennedy in a San Francisco YMCA room while fighting a fever from Hong Kong Flu. Many of the strange images and figurative style, with big heads like glove puppets, came from the hallucinations and dreams the high virus temperatures caused. While slipping in and out of consciousness I would roll to the side of my tangled sheets and make drawings. The isolation caused by the Covid Pandemic has returned me to this grotesque vision of a world where the bad guys are winning. Back in 1969 I would turn on the news and see Nixon – through this pandemic it has been Trump.



‘Butterfly Fate’ was painted to help me complete one of my larger Augustus Tower works , titled ‘The Fates’. This face with a clowns tooth and makeup is the head of one of the three blind, Immortal Sister , The Fates, who hold our destinies in their hands from birth to death. The sister in ‘Butterfly Fate’ is a kind of mother figure who gives birth to each of our lifelines as well as that of the World. Traditionally this Fate has a spinning wheel and the lifeline is seen as a thread, but I have depicted it as a blood filled artery or umbilical cord that enters her back, passes through her heart and is tugged out from her chest. Another Fate (a cheeky teenager with a feather in her hair) holds it up above the sea of oblivion for the duration of its life. When its’ time is up a third sister cuts the red cord with a pair of golden scissors. A butterfly hovers in front of them as a symbol of our finiteness.

Of my three Fates it is only this mother like sister of ‘Butterfly Fate’ who shows she is pained by the tragedy of when the end comes earlier than it should. Prematurely! For these fates nothing in the universe of the finite is predestined. The Planet Earth is poised to be cut while the possibility of a much longer life hangs in the balance. The message is that these are dangerous times for the destiny of our planet.

- George Gittoes © 2021.

www.gittoes.com

www.whitelight.film

THE FATES





George Gittoes in his studio working on The Fates painting. Photograph: Hellen Rose 2021.

George Gittoes

George Gittoes is a celebrated Australian artist, an internationally acclaimed film producer, director and writer.

Gittoes is described as “simultaneously being a figurative painter, a modernist, a postmodernist, a social realist, a pop artist and an expressionist”.

Gittoes’ work has consistently expressed his social, political and humanitarian concern and the effects of injustice and conflict. - "I believe there is a role for contemporary art to challenge, rather than entertain. My work is confronting humanity with the darker side of itself."

Since 1986 he has travelled to many war torn areas, including the Philippines, Somalia, Cambodia, Rwanda, Bosnia, Bougainville, and South Africa. In recent years his work has especially focused on the Middle East, with recurring visits to Israel and Palestine, Iraq, and Afghanistan. In 2011, he established a new Yellow House, a multi-arts and education centre in Jalalabad, the second largest city in Afghanistan.

Through drawing, painting and film making he reflects and tells the stories of what he has seen and experienced.

As an artist Gittoes has received critical acclaim including the Blake Prize for Religious Art (Twice) and Wynn Prize. He was awarded an honorary Doctor of Letters by the University of NSW. His films have won many International Awards and in 2015 he was bestowed the Sydney Peace Prize, in recognition of his life’s work in contributing to the peace-making process.

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RED LINE, Oil on linen H183 x W214 cm. George Gittoes 2020.

‘AUGUSTUS TOWER’- GEORGE GITTOES

Mitchell Fine Art in Fortitude Valley Brisbane from **March 10 -1 April 2021.**

Driven by a desire for peace and social justice, George Gittoes AM has created an exhibition that boldly confronts global environmental concerns, economies, and the implications of both for the future.

Created during the period of a global pandemic the exhibition ‘**Augustus Tower**’ is about globalisation and the economic and environmental erosion of society and culture as we know it.

Showing at Mitchell Fine Art in Fortitude Valley from March 10th, George Gittoes unashamedly shares his opinion of what the ‘top end of town’ has been doing forever and how history is continuously repeating itself. Global issues he has been documenting for over 50 years are still relevant today.

The new paintings, their message and indeed some of the imagery have direct links back to earlier works previously painted by Gittoes.

“This new work has its origins in a suite of etchings titled ‘The Hotel Kennedy Suite’ I created in 1971 whilst in the grip of the Hong Kong flu”, says George. “The Hotel Kennedy Suite is a former iteration of the same narrative I am addressing today. Ironically, they were both produced during a time of connection to a major health issue”.

Enquiries : <https://www.mitchellfineartgallery.com/>



SECURITY, H168 x W244 cm. Oil on linen, George Gittoes.

"In the name of keeping us safe from 'terrorists' our government and military intelligence agencies have put us under minute observation. We no longer have rights to privacy with our telephones or emails. Facial recognition, our credit cards and social media allow everything to be tracked and used to control and manipulate us. Surveillance cameras everywhere (even in our personal computers) record our activities.

In China, people are rewarded or punished on the basis of conformity to the will of the Central Government, gauged by 'likes' and such interactions on their iPhones.

The rest of the world is moving the same way, with those in Intelligence and Police pressuring for more opportunities to 'crack down on crime and lawlessness'. Drones and robots are being used increasingly as enforcers.

Security is about how the cure can be worse than the threat."

- George Gittoes



THIN ICE, Oil on linen, H76 x W91 cm.

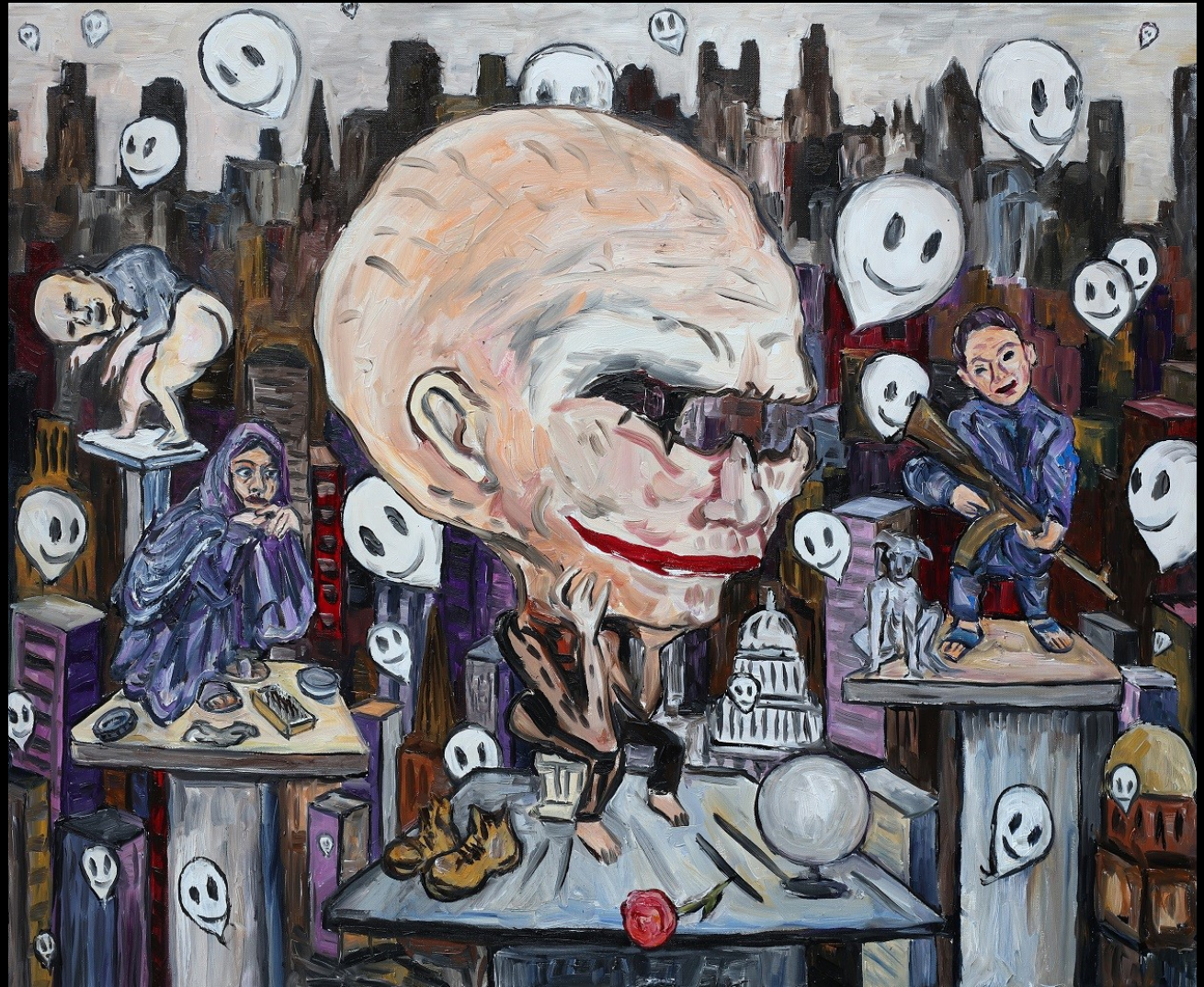
"We are all skating on thin ice in a world where the polar ice caps are melting." - George Gittos



MISCONCEPTION IN THE ROSE GARDEN, Oil on linen, H168 x W244 cm. George Gittoes 2020.

"Perched above the city, a small seated figure holds a giant eyeless head in his hands. On his left is Shazia, the Afghan shoeshine girl from our documentary Snow Monkey, and to his right is Jamil – a child soldier from the mountains of Tora Bora. A fool bares his bottom, proud to be defined as a 'deplorable' – and would have enthusiastically joined the mob that stormed the Capitol Building on the 6th of January.

The Thinker is about how the intellectual class thinks that thinking is enough in itself. These educated thinkers think that if they agree with the newest consensus of what is thought to be politically correct, they do not need to make a difference to the disadvantaged lives of exploited children like Shazia and Jamil and they can feel better than the 'deplorables'. Their happy, smiling thought balloons float around them." - George Gittoes



THE THINKER, Oil on linen, H76 x W91cm. George Gittoes.



ARCHERS, Oil on linen, H76 x W91 cm. George Gittoes.

"One of Michelangelo's most famous drawings, Archers, was never developed into a painting. The rushing figures are like a force of nature and all the figures pull back on the strings of invisible bows to fire invisible arrows.

My painting Archers is about how we can hurt others without physical weapons. In the age of social media, the ability to cause others pain is at our fingertips." - George Gittoes.



BLINDFOLDED, Oil on linen, H183 x W214 cm. George Gittoes.

"This painting has precedents in Pieter Bruegel's *Blind leading the Blind* and Singer Sargent's *Gassed*. It also links to my earlier work *Blindfolded Leading the Blindfolded* the source of which can be seen in my film *Miscreants of Taliwood* (a feature documentary) where the narration goes "we live in a world where no one knows where we are going or who is leading us."

In the film there is the very real image of Al Qaeda and Taliban prisoners tied together in a row and being led away from the siege of the Red Mosque (Islamabad) by CIA and Pakistani Intelligence Officers. The prisoners have had their belts taken from their trousers and their heads are covered. They cannot see where they are being taken but know they will end up being tortured in dark prisons, like Guantanamo Bay and worse.

Blindfolded (2020) has eyeless people on the roof of a city skyscraper – roped together like prisoners – with the person in the lead taking them over the edge. I have intentionally created an extreme sense of vertigo. The only individual with eyes is a small child, but some of the adults are already over the edge with the rest about to follow.

This painting is a metaphor for the lack of vision in our world where we know about the inevitability of ecological disaster and human conflict but keep stepping further into a negative future." - George Gittoes





"The combatants inside the cage are human while an audience of tiger's rages and cheers them on from the other side.

Watching American politics over the last 4 years we have been the unwilling audience to a cage fight. Democracy has become so polarised it is becoming dysfunctional. Those who love freedom are the losers while regimes in China and Russia are strengthened against those risking their lives to bring reform and democracy."

- George Gittoes.

Left : **TIGER CAGE**

Oil on linen, H76 x W91 cm. George Gittoes.

Page 50 : **MAIN EVENT**

Oil on linen, H183 x W244 cm. George Gittoes.

BRINGING HEAVEN DOWN TO EARTH



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Bringing Heaven Down to Earth - Hellen Rose

Performance and Film Diary entry October 10th 2020.

This performance and film are not about the burqa – for or against. The Burqa is used as a symbol only to represent the thousands of faceless, voiceless, nameless refugees, innocents in war, many I have seen slaughtered and buried in unmarked graves, sometimes mass graves- treated as no one or no thing – unknown women, children from Afghanistan to the streets of South Side Chicago as the giant Industrial Military Machine churns them into this blood drenched earth. George's Augustus Tower Suite is about those 0.01% at 'the top' – Murdoch, Epstein, Maxwell, Weinstein, Pell; the rise of fascism, Putin, Trump, Saudi Princes and Mainland China in every country from the Philippines' to Belarus. My burqa clad petite lady returns like the knocking under the floor boards in The Tell-tale Heart E A Poe – Retribution – SHE – RISES FROM THE GRAVE and haunts the halls of power represented in the paintings hung in the 'Shack'. Knocking under the floor boards as a reminder SHE – IS - THERE – lest we forget.

When George and I decided to collaborate on the Surf Shack Show in the lockdown year of 2020 we both realised that the period at our Warri home was the longest time we had spent here in one stint since moving here in 2016. We were watching several international news channels daily as well as the domestic ones and the avalanche of horrors seemed to be mounting. The Augustus Tower Suite was just pouring out of George as he improvised from dawn and well past dusk daily with his paints and brushes, one astounding work after another was manifesting before my eyes, a deep ironic reflection exquisitely drawn and painted, a world where it really did seem that the bad guys had won.

I started to meditate on how I would collaborate on this 'art installation' in our beloved surf champions shack next door, soon to be demolished where a brand-new beautiful family holiday home would replace one that had been in the family for over 50 years. Our peaceful, beautiful beach that represents the Australian dream and freedom; a huge back yard with a Hills Hoist and big enough to grow a vegetable garden, a front yard where a kids cricket or footy game could occur, an outdoors world of bikini clad women who surf alongside the boys and sometimes out do them, who proudly stride the sand, backs straight, heads high, then jump back in their new cars paid for by themselves and head back to their professions, surgeries, government offices, keeping an ever vigilant watch on the 'bad guys', knowing well what their fore mothers and fathers had fought for, so dearly! Just this week the horrendous realisation that young women are being sexually assaulted in the very offices of Parliament House shows the war is far from won against predators in our own communities.

I started my epic work 'The Haunted Burqa' in Afghanistan circa 2010. I created a studio in the bomb shelter as I could not leave the house unless I was wearing a burqa, accompanied by a male and in the hours of daylight only lest I be killed, it is possible to be stoned to death in the street or killed by neighbours for flouting these laws.

On the times I would leave Jalalabad and come back to Australia, the burqa debate was firing, even the sight of one was enough to incite people to explode vehemently in a 'for' or 'against' argument.



Haunted Burqa performance at The Surf Shack Show Aug-Sep 2020. 4 Pacific Ave Werri Beach.
Hellen Rose photographed by Kaleb Rose.



Haunted Burqa performance at The Surf Shack Show Aug-Sep 2020. 4 Pacific Ave Werri Beach.
Hellen Rose photographed by George Gittoes



Haunted Burqa performance at The Surf Shack Show Aug-Sep 2020. 4 Pacific Ave Werri Beach.
Hellen Rose photographed by George Gittoes



Demolition of 4 Pacific Ave, the 'Surf Shack' September 2020. Photograph George Gittoes.

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Diary Entry Jalalabad March 2015

Today I met Hamida, our friend's wife! We met in the back seat of the car and it was quite funny as we were both in burqa's and had no way of telling whether we were smiling or what, as we couldn't see each other's faces! We sat like this nodding, speaking small words until finally her husband instructed her and me to lift our burqas only then could I finally see her face! She was pretty but looked as though she never had any experience of walking outdoors, getting a bit of sun on her face, very pale and a little sickly also like most of my students. We give our Yellow House Jalalabad Women's Team a lunch of meat every day and then we play our drama games and I get to see the flush of exercise in their cheeks. I was to travel this day with Hamida to meet the sister of our Yellow House Jalalabad manager at that time Majroh. We would drive to Kabul where his liberated sister lived. I was quite excited as I would be travelling on my own without George with our very trusted Yellow House manager and some other team members. When we arrived at Majroh's sister's house Hamida started to try on a variety of huge winter coats as we were going to all go out for a walk along the streets of Kabul, I had no idea what was going on as Hamida became more and more agitated and upset, Majroh's sister explained that this was the first time Hamida had been out side in her life without wearing the burqa. I looked at Hamida and told her all the coats looked fine and were very modest (it was hard not to show shock on my face as the coats were oversize and in western terms too big and bulky and would be very heavy to wear) Hamida's response was to bury her face in her hands and say no she couldn't do it ' for shame, for shame!'.

A journalist once asked me how such a strong and proud feminist as myself could wear the burqa, my answer was because I can take it off when I leave.

I started to create the performance film version of Haunted Burqa which I installed in the garage at the back of the Surf Shack. I chose this space as it reminded me of places where people lived in the war-torn poverty of Jalalabad a 'women's hoojerah'. My film had to be put on hold as Snow Monkey and White Light became my priority but due to the lockdown of 2020 allowed me to work with our Editor Jeremy Elphick on completing it.

I started to see that it was actually me that was haunted like a soldier returning from war by the sorrows I have seen there and that the burqa is actually not about a restricting garment but instead a symbol for me of a ghost who's face I can never see.

I started to see 'her' as an unknown and faceless soldier who represents all of those who are victims of the world George had depicted in the Augustus Tower Suite.

The burqa becomes a symbol of how isolated and hidden victims feel, how bystanders cannot see or are indifferent to these injustices.



Haunted Burqa performance at The Surf Shack Show Aug-Sep 2020. 4 Pacific Ave Warri Beach.

Detail : Hellen Rose photographed by George Gittoes

Many years of meditation and writing allow my performances to 'naturally evolve' in a similar fashion that an actor starts to see or find powerful dramatic moments in rehearsal and performance with an assemblage or a script. I am writing my own scripts now as I did when I was in the actors' course at VCA at the very young age of 17 (1983) when I started writing efferent performance/ actions heavily influenced by Samuel Beckett's, 'Mouth' and 'Footfalls'. My work as the Principal Actor in 1997 with Theatre Company Nightshift Theatre Asylum Directed by Lindsay Smyth, involved a heavy element of interaction between audience and everyday life where audience members were taken into the action from their seats and given props, Smyth also liked throwing the actors out of 'role' when he'd suddenly stop the 'play' with a prankish grin, address audience members in an impromptu before the action began again. (1997-2000) *Autogeddon* by Heathcote Williams, *Bremer Freiheit* and *Pre Paradise Sorry Now* by Rainer Werner Fassbinder, *To End Gods Judgment* by Antonin Artaud, and *Fitzroy Crossing* Phil Motherwell.



Hellen Rose performs 'The Pouch' on King Street Newtown 1996 with Mark Morte as 'The Pouch' curtained in the 'nags chair' in the background. Photographed by Paul Somerset.



Hellen Rose performs 'The Pouch' on King Street Newtown 1996 with Mark Morte as 'The Pouch' curtained in the 'nags chair' in the foreground. Photographed by Paul Somerset

I was enacting one of these self-devised performance works; directing, performing / interacting on the street when Smyth witnessed one of these events and he asked me to work together with his troupe. 'The Pouch' performed on King St, Newtown 1996 involved direct action with the public and was again about hidden abuse and the oblivion of the world or authorities who don't seem to care or want to know. I, spruiking and waving a prop weapon like a side show host daring the audience to come and see the most repulsive thing / human that will have ever seen before it is killed and put out of its misery! Manipulating and goading bystanders to gather and appealing to their subconscious human compulsion to 'not look away' when witnessing atrocity. 'The Pouch' M Morte was a character in bandages in a type of medieval Nags Chair (created by me) on wheels hidden by a surrounded curtain from the passing public. Another participant, collaborator, M Mortal posing 'mindlessly on the street sometimes as a police woman or a twinset wearing model on stilts like a distraction. I believe that Performance shouldn't be allocated to Festivals or in galleries advertised at 'acceptable times' where the audience expected something 'out of the ordinary'. I feel that performance art can be at its most powerful when the audience is totally unaware of what is happening – it creates a 'situation' where the reaction of people to the action / happening becomes the 'revelation' of the event.



Hellen Rose performs 'The Pouch' on King Street Newtown 1996 with Mark Morte as 'The Pouch' curtained in the 'nags chair' in the background. Photographed by Paul Somerset.



Haunted Burqa performance at The Surf Shack Show Aug-Sep 2020. 4 Pacific Ave Werri Beach. Hellen Rose photographed by George Gittoes

Performance and Film Diary 10th October 2020

“Get out of the middle of the road you Muslim C - t! Filthy C - t!” These are some of the words I heard from the public today, along with a man who seemed concerned and confused. The nature of interacting with the public is that the public become part of the performance...it breaks right through any notion of the 4th wall, it turns the environment into the stage and the audience into , reluctant at times, participants.

One of the most powerful images and memories of Afghanistan are the women under the burqa's that beg in the middle of highways and roads, sitting or standing knocking on the windows of cars sometimes with a baby or small child and even more horrifically a mummified dead baby. Cars zooming past on either side of them putting their lives in even more peril. This element of the Haunted Burqa in performance and in film at Werri appeared as if like providence. My original concept was to begin from the beach, crossing the road - the passing cars triggered the memory and became one of the most important elements of the performance work. In the glorious holiday atmosphere of sun and surf suddenly the ghost of 'over there' appears.

David White (who has worked with me on my soundtrack designed the sound on Snow Monkey and White Light, Academy Award for Mad Max) attended today and gave me some amazing feedback, he said “All of the beginning coming in from the sea, all of those images brought up hundreds of biases, prejudices all the different women that could be under there (burqa) timid, brave, shy, bold, then all of that was buried in the grave, it made me think it could be my mother a relative all gone, it brought me to tears.”

I decided to make the soundtrack of the Haunted Burqa film mainly a moment captured in the garden at the Yellow House Jalalabad where I first met the hundred-year-old Sufi Shaman Saeed. I sang, and he played his ancient harmonium where the keys are so old his fingers slipped into little grooves worn into the wood. We sat in the golden afternoon on the lush green lawn and everyone in the Yellow house surrounded us with such excitement, it is seen as a true blessing to receive a Sufi into your home and to have him sing and play music, a direct blessing from God. I know now why the anticipation and excitement was so high. The peacocks fanned their tails and the monkeys quieted themselves, even Aladdin and Juliette, our two pet goats seemed to stop still and listen as the Sufi started to pump the air into the old harmonium. I began an improvisation, singing single notes along with the Sufi's playing, I soon found that somehow those notes seemed to wind their way down into the harmonium and create an incredible homophonic harmonic that lilted into a kind of exotic singing chant of such strange and mesmerising beauty it seemed to levitate us all into a golden light that bathed us the entire garden. You can hear the Sufi laughing at the end of the music improvisation and talking to me, I couldn't understand his words as he was speaking a very ancient Sufi language of Classical Persian the language of Rumi, he lifted his hand towards heaven and brought it down in a sweep, I somehow knew what he was saying and my voice can be heard responding through the mist of a Shaman Sufi invoked 'ecstatic' "Yes, yes we are bringing god down to earth..." I could see the faces of everyone surrounding us, eyes sparkling with the shared joy.



Haunted Burqa performance at The Surf Shack Show Aug-Sep 2020. 4 Pacific Ave Werri Beach.
Hellen Rose photographed by George Gittoes.



Haunted Burqa performance at The Surf Shack Show Aug-Sep 2020. 4 Pacific Ave Werri Beach.
Hellen Rose photographed by George Gittoes.

H A U N T E D



Haunted Burqa performance at The Surf Shack Show Aug-Sep 2020. 4 Pacific Ave Werri Beach.
Hellen Rose and Graeme Rose (gravedigger) photographed by George Gittoes.

B U R Q A



Haunted Burqa performance at The Surf Shack Show Aug-Sep 2020. 4 Pacific Ave Werri Beach.
Hellen Rose photographed by George Gittoes

Performance and Film Diary entry August 31st, 2020.

The one idea that is now sticking is the *shallow grave*...

Performance Art needs to be powerful as its real purpose is to exist in the moment and the memory of the beholder, a way of directly involving the audience in an experience that will stay with them and move them and stay with them without any filters.

Now the Surf Shack has been completely demolished along with my back yard grave and the Hills Hoist where the burqa's flapped in the wind going round and round a kind of scary merry go round.

Performance art pushes the body and inner mettle to its limits, throwing oneself into uncomfortable situations is 'endurance'. George's and my friend, Performance Artist Carolee Schneeman had a huge influence on my work. She was a great admirer of the work we were doing at the Yellow House Jalalabad and would often say that Artists should be out in the world not concentrated in the big cities and interacting with general life. We were on our way to see her in March of 2019 when she very sadly passed away. Georges Augustus Tower Suite will now go to Brisbane and be exhibited there, the Haunted Burqa performance will live only in fragments of images and memories however as ***a special gift to Arts Zine readers the Haunted Burqa Film will be available to view online through Vimeo for one week before it is taken down to feature in festivals around the world.***

' I am very excited about my next project which is a kind of Performance Art 'band'! The first performance will be at the opening of Georges current regional touring show 'On Being There' at Casula Power House on April 24th (more details to come). The band is called 'Soul Crime' and is an idea I came up with after the Surf Shack show! A wonderful mainly all girl group with Sammy Rhodes, Saha Jons, Mary Jean O'Doherty, we invited the only male of the group because he has such great talent and legendarily cool, Michael Sheridan on electric axe! ' - Hellen Rose © 2021.



Haunted Burqa performance at The Surf Shack Show Aug-Sep 2020. 4 Pacific Ave Werri Beach. Hellen Rose photographed by George Gittoes

Link to the **Haunted Burqa** short experimental documentary by Hellen Rose till 7th March <https://vimeo.com/503338550> PW: HB21

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OLD FRIENDS

Glen Green, passed on and indeed, I miss not being able to phone him up. Lots of dear friends have died earlier in life due to illness, unable to follow the medical diagnosis, they would otherwise still be in our phone book.

Next on the list to kick the bucket, as if we are running out of time, bumping our head against overhanging beams, bend lower still !

Aware of this impending power, that surrounds us, and seems to crush us, as if it seems important to hold on to the things that we know and that endear us.

But it is interwoven it is not separated.

And yet it may cause major upheavals that mark the beginning and the end for scores of sentient beings, in the inclusion to come down extra hard.

What we are dealt with, and manage to allow the words to create a story, even an epic joining of souls.

We are not sure you will keep us posted.

Due to letting you go, not demanding any of your time.

Its been a long time in the making, there is a sense of finality, gone are the dusty memoirs,
they were not for us to keep.

Barely audible, barely visible, barely memorable, but swept up in the stream of let us say consciousness.

There must be a knack to it, to conjure up things.

Beyond this birth or death or here and now.

It is so juvenile, where are these old souls gravitating?

- Eric Werkhoven (C)2021.

DAVID MCLEOD



DAVID MCLEOD

This article and interview explores artist David McLeod's recent body of work that speaks to the relationship between breathing and anxiety. The paintings and journal drawings form part of a broader narrative of retraining the breath to mechanically and biochemically fight the symptoms of anxiety with a return to nasal and diaphragmatic breathing. Some of the works point directly to the COVID-19 pandemic, and the ways that breathing techniques can offer some protection (see journal drawings 9 to 11). Others have become a key component of *The Wolf Suite*, a project that brings together music, breathing and visualization to fight negative self-talk and anxious thinking.

Page 68: **Rolling In 1**, H2 x W4 ft. Acrylic on canvas, David McLeod.

Right: David McLeod, photograph courtesy of artist.





David McLeod in a coaching session.

Photograph courtesy of David McLeod.

About David McLeod

David is an artist, musician and educator. Born in Sydney, 1960, he grew up on the far South Coast of New South Wales, Australia. He studied Fine Art for two years, then pursued a career in music. Over the last 30 years he has enjoyed a rich and varied career as a singer and actor, and since 2003, has been lecturing in music. His performance career includes being a singer/songwriter, band leader, session and backup singer, featured artist and actor. He has been in numerous television series and received top shelf musical theatre credits, most notably a Mo Award nomination for best supporting actor in a musical. His recording career spans three albums and one EP covering jazz, blues, original songs and cast recordings.

David's art has evolved with him as his performance career developed. Continually painting, drawing, journaling and presenting his work online, David also spent a year producing ceramics in the mid 90's which culminated in an exhibition at "Designed and Made" in the Rocks, Sydney. In 2018, he had a solo exhibition of his paintings at ESD Galleries, Sydney. This exhibition, titled "Marine Dream", featured work inspired by his love of the ocean, which is a recurring theme in many of his works to this day.

David experienced a pivotal moment in 1990 that began his journey with performance anxiety. Breaking both bones in his leg centre stage at the Theatre Royal in Sydney, playing the role of the American in *Chess*, David explored a variety of techniques to diminish pain and ever-growing anxiety. Training in Vipassana breathing and meditation was the catalyst that set him on the road to his own recovery and anxiety management. This led to an ongoing exploration of the relationship between the breath and performance anxiety through a variety of other platforms, including a Master's in Music focusing on performance anxiety, which dovetailed perfectly into his career in education. Trained by Patrick McKeown and Mim Beim, David is a certified Buteyko Practitioner. David has been lecturing as a vocal and performance coach since 2002, specializing in performance anxiety and breathing techniques. He dedicates most of his time lecturing and supervising students at the Australian Institute of Music.



Music and Medicine

Acrylic on canvas, H119 x W 99 cm.

This painting looks at music and breathing as medicine. The paranasal sinuses are major producers of nitric oxide (NO). Oscillating airflow produced by humming enhances sinus ventilation and nasal NO levels increase dramatically compared with normal quiet nasal exhalation. Birds and fish have always evoked restorative and rectifying feelings for me and are placed in the sky and above the calm body of water as cloud vapour. In Chinese culture, the carp represents perseverance, strength longevity and luck. The dove in other cultures represents purity, gentleness, devotion and peace. The two old Chinese characters left to right are Music and Medicine.

INTERVIEW - DAVID MCLEOD

What initially led you to work with the breath, art and music?

I guess it started quite unwittingly as a child. Growing up on the coast and spending a lot of time getting pummelled by waves and instinctively taught me how to hold my breath and relax to survive, and when snorkelling just wanting to stay under the water longer to view the beauty and linger more, peek around that next swaying plume of seaweed.

During art school, singing and playing professionally came into play, which brought on a whole new aspect to breathing and my curiosity surrounding it. Diaphragmatic support, breath management, phrasing, managing nerves, performing efficiently for longer periods, and better recovery fascinated me. As the years went by, I became increasingly interested in these breathing techniques and breath management.

How did visualization come into your practice?

By the time I was in my late twenties, the first waves of AIDS hit Australia. Living in Sydney as a young gay man was not for the faint hearted. Friends, lovers, men, women and children. None immune to the virus. Like any viral pandemic it was indiscriminate. Visualisation and breathing became more mainstream and helped a lot of people. Along with journaling, it was a mainstay for me, an invaluable tool, a balm and sometimes a healer. Many of us learned and passed on different techniques in this area. We all needed more than a stiff drink and this is what worked for me.

In 1990, a thirteen-day Vipassana retreat solidified and augmented more of what I had been exploring. And boy did it come in handy when I broke my leg badly during a performance of *Chess* and had to undergo major surgery, twice, and manage considerable pain, not to mention anxiety. Again, breathing, visualization and art played a key role in recovery. Journal drawings 1a and 1b on page 50 are some examples. These sketches come into play with the saying “It’s fine to have butterflies....just let them fly in formation.”

Distractions & Duality

Work in progress,

Acrylic on canvas

H34 x W24 cm.

This is a work in progress, showing three detail pictures taken at different times as the painting evolves. The octopuses are a duality, taking their places on the body and around the head.



What is Buteyko, and how does it blend with your current practice?

By the early 2000's I had started teaching voice and performance, incorporating breath work and sometimes art as therapy while engaging in further study for myself. After completing a Master's, I took on study with Mim Beim and Patrick McKewon to become a Buteyko practitioner. Though I had been working with the breath for a considerable amount of time, it wasn't until I studied the Buteyko method that I was able to join the dots and had more than one light bulb moment regarding the connection between concentration, focus, mindfulness and meditative practices. Many people find it very difficult to meditate. Mindfulness or meditation doesn't change your breathing patterns, only the biomechanics of breathing exercises do that. Cognitive and metacognitive behavioural therapy doesn't normalize breathing physiology. When you address this key component in meditation or mindfulness practice, many people who were initially unsuccessful with meditation are for the first time able to meditate and use cognitive behavioural therapies successfully. Understanding the science behind this as well as the functions of the autonomic nervous system and how they work together felt like coming full circle for me. Buteyko breathing retraining addresses the negative effects of dysfunctional breathing, over-breathing and mouth breathing, restoring nasal and diaphragmatic breathing, and resetting and recalibrating the respiratory system in the brain through neuroplasticity. It's no surprise this fuelled my painting and journal practice as well. The images *Learning the Ropes* and *Recalibration* speak directly to my experience with Buteyko.

Twins

Acrylic on canvas

H30 x W30 cm.

This painting explores the duality of emotions within us that often lie beneath a calm surface. The two octopuses in silhouette are a metaphor for fight or flight, yin and yang, happy and sad. Each existing in the same space in mirroring positions.



What is The Wolf Suite?

It's a project I started working on three years ago that involves music, artwork and spoken word. It's designed to help novices of breathing and visualization techniques as well as those more familiar with this space. *The Wolf Suite* aims to inspire and train the listener to cope better with performance anxiety through the concept presented in the parable of the two wolves, as well as visualization and breathing techniques. The age-old story of the "Two Wolves", and the practice of "feeding the good wolf" is explored.

The parable of the two wolves has mostly been attributed to the Native American Cherokee culture but also to Preacher Billy Graham and Irish playwright George Bernard Shaw. No one knows the true source, but this does not diminish its power. Every single time I tell this story it has a good reaction. Though sometimes workshop participants have heard it before, they've loved hearing it again in yet another version and voice.

I had been giving 10-minute focused breathing sessions before some of my classes with good results, as well as workshops on campus and in private practice involving other breathing techniques, visualizations and art as therapy. This started me percolating on some kind of educational device that could aid, educate and walk listeners through a small suite of interchangeable but linked information and exercises that blend techniques.

Visualization is a powerful tool, and is the other half of the marriage in this project. To be able to bring all these practices together in a measured, recognised and legitimate way has been exciting and fulfilling.

As an educational resource, *The Wolf Suite* consists of a recording and two pieces of interchangeable art work. Part two is a second disc of five instrumental tracks. I have been using *The Wolf Suite* in private practice, and will be releasing it later this year, where it will be available digitally on iTunes and hard copy in CD format, along with the artwork as prints via my website : bigbreathproductions.com



The two Paintings from *The Wolf Suite*

“Clouds on me but not in me” and “Portal”

These two paintings are key pieces in the project.

“Clouds on me but not in Me”

(Acrylic on circular canvas 50cm. diameter) looks at the concept of distractions, anxieties or troubles being around or even on you, but not necessarily affecting your inner life. A cathartic process whilst painting, the picture also depicts the yin and yang, light and dark and in the case of this project, the struggle of the two wolves. The wolves revolve in the centre of the image. The circle frozen with the good wolf on the top. The participant is asked to place the artwork where they can view it while the exercise is carried out, or view the image and retain it in their mind's eye so that they can refer to it during the exercise. Some of the inspiration for this painting came directly from journaling entries.

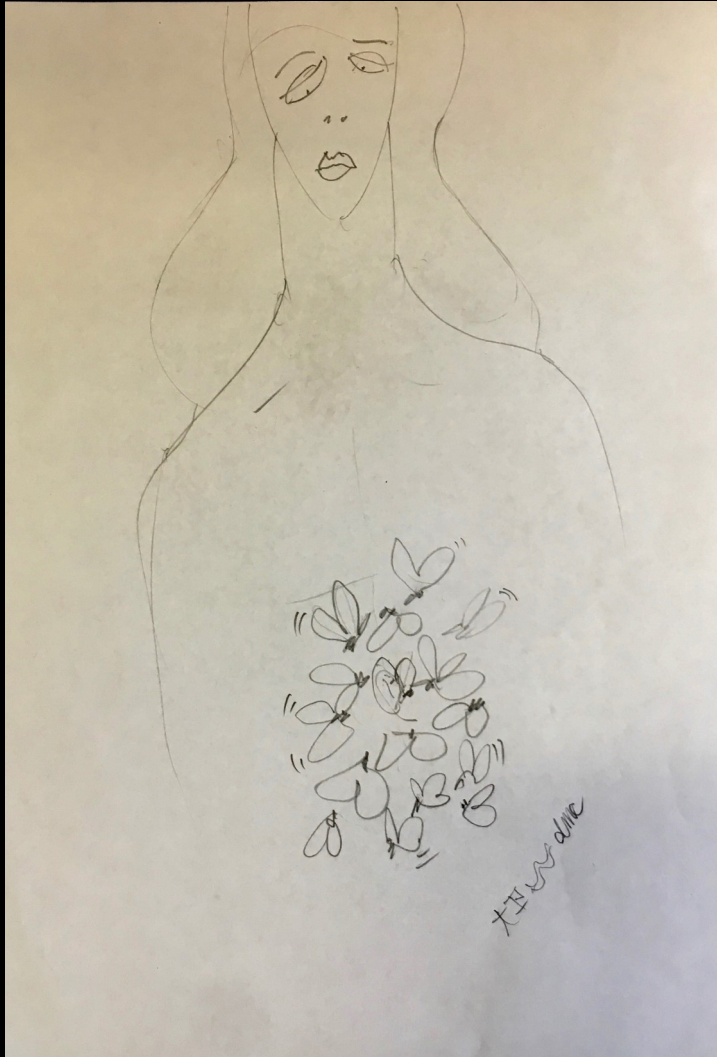


“Portal”

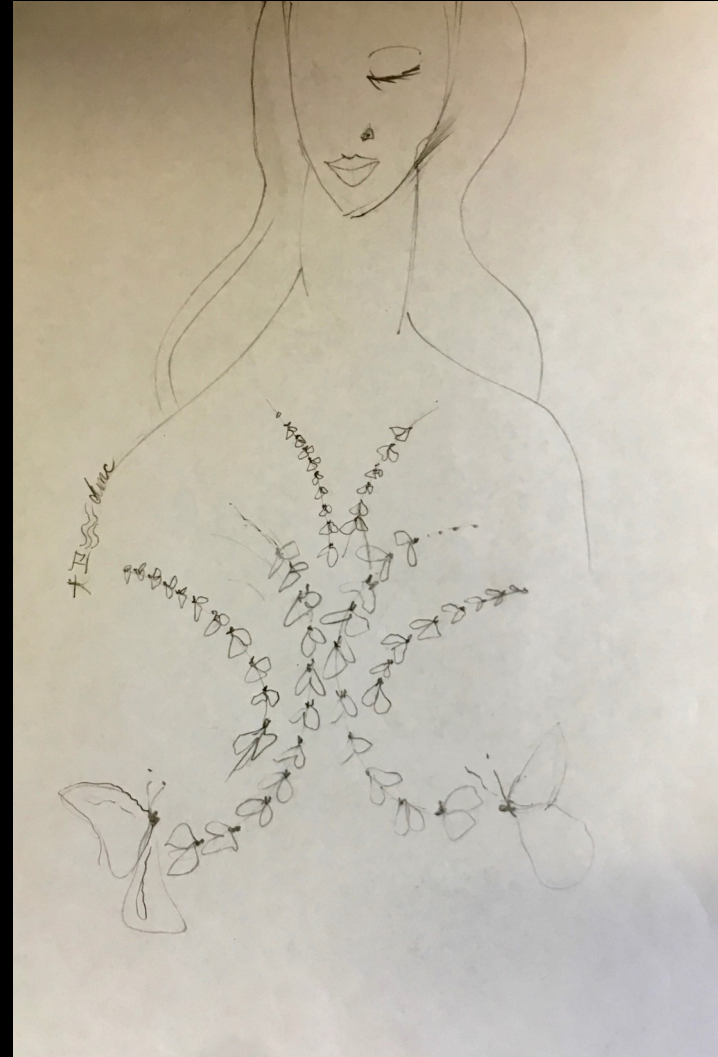
In addition to the project, there is another piece of art work “Portal” (Acrylic on circular canvas 77cm. diameter) which can also be used by the participant should they wish to change the exercise when using the instrumental version. In this painting, the sea scape offers itself as a blank canvas of respite and relaxation that the participant can take in as a whole or just a specific element such as the light waves in the swell or just the whole colour palate.

How is drawing while journaling different for you from painting?

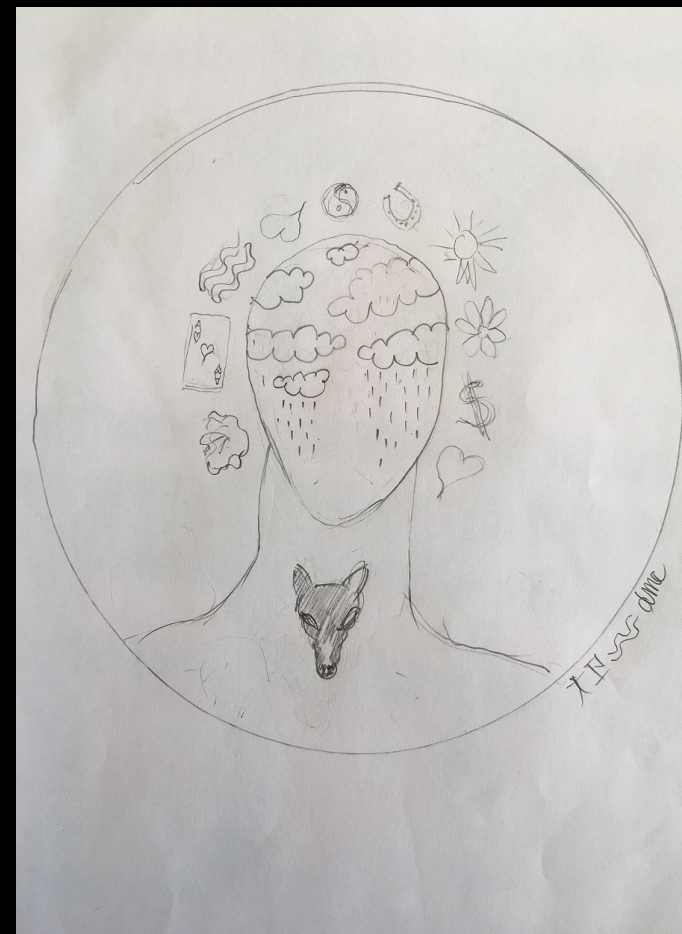
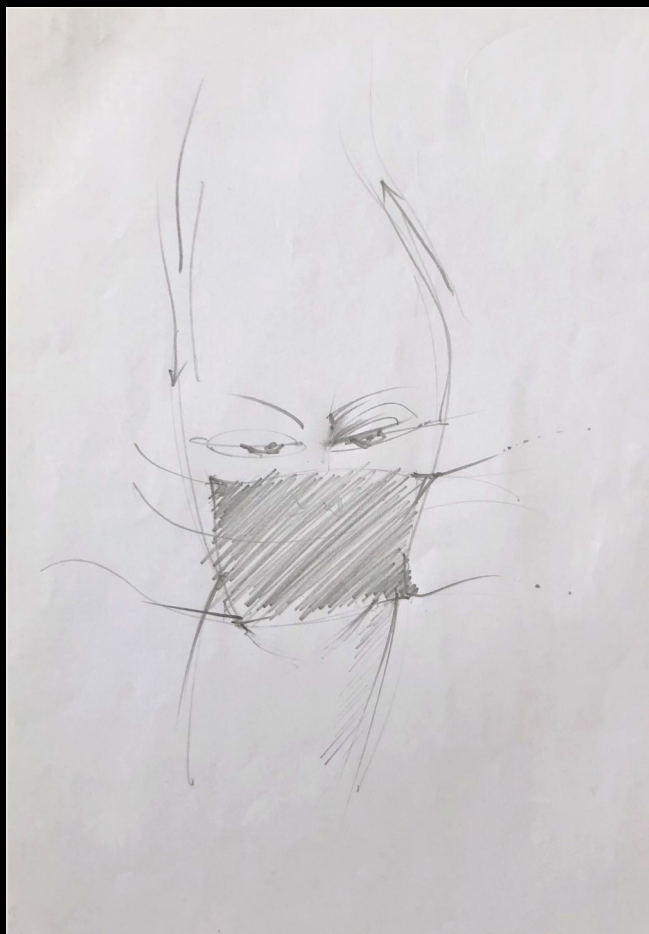
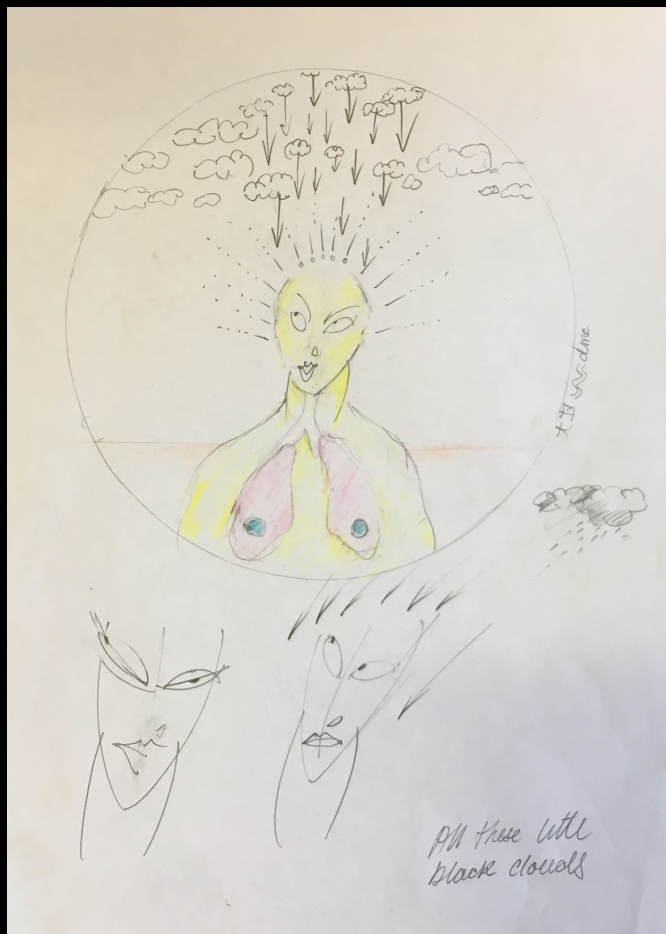
For me painting is often like journaling, though also cathartic, it's a much lengthier journey. Journaling is often a more immediate release of emotion and or concept and mostly doesn't involve any compositional element.



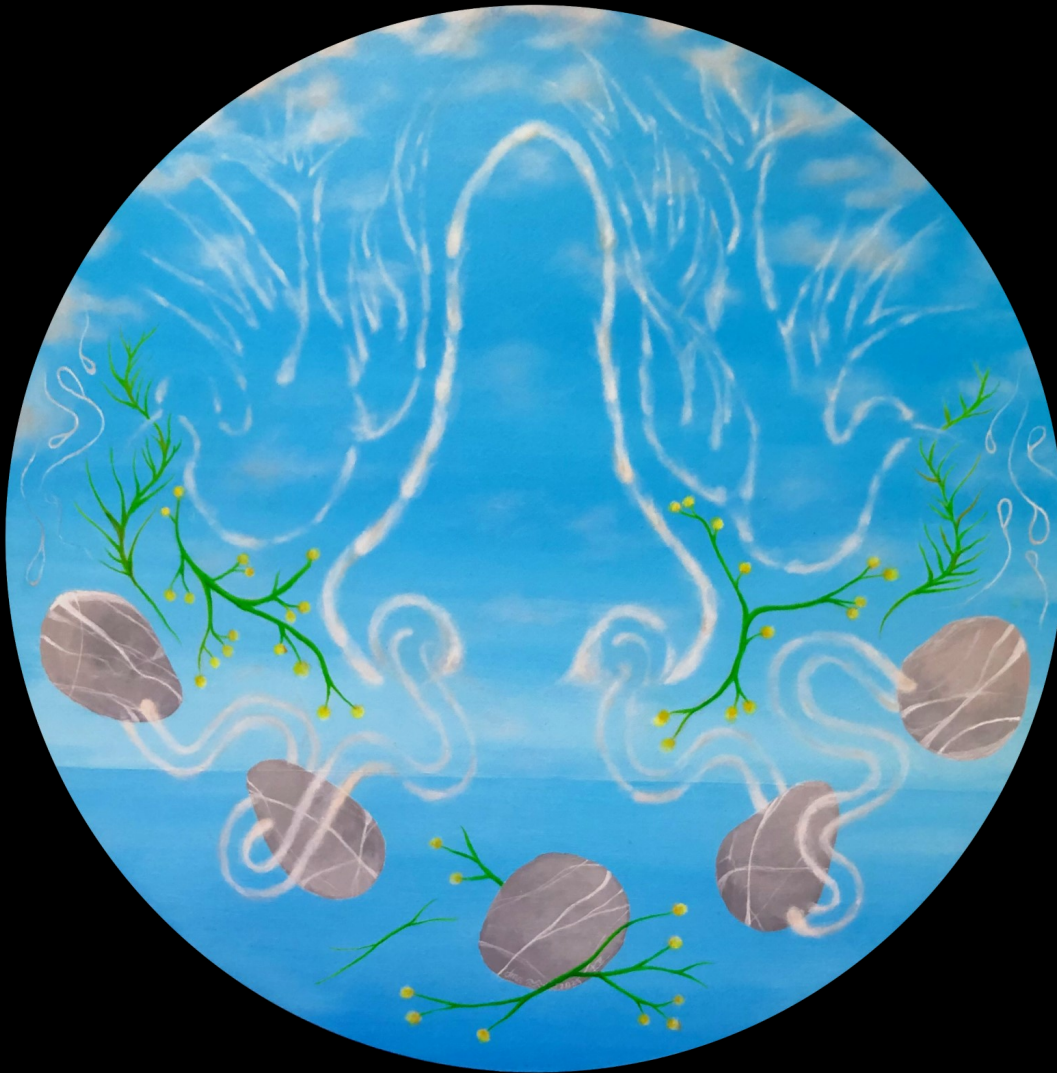
Journal 1a Butterflies as anxiety



Journal 1b Butterflies in formation



JOURNAL DRAWINGS



Learning the Ropes and Recalibration

The image Learning the Ropes (acrylic on circular canvas 77cm diameter) was a cathartic exercise whilst recalibrating my breathing and making a return to nasal breathing using the Buteyko method. The rocks represent troubles, frustrations and numerous repetitive negative topics that, though viewed as a burden of weight, become light and manageable with a return to nasal breathing. The two doves on either side of the nose are representative of the peace and calm that is experienced whilst effortlessly juggling these rocks with the breath. This breath has now become slower and reduced in volume, and is being inhaled and released from the nose, strengthened with nasal nitric oxide. The nose, nasal air and doves are painted in the same method and texture to represent air.

Recalibration - page 83

(Acrylic on canvas 30cm diameter)

Again, the image of the rocks represents troubles, weights, distractions and dysfunctional breathing. The rock at the top of the image is recalibrated and floats effortlessly on its own.



Please Wear a Mask

(Mixed media on paper 30cm by 40cm)

This image is mixed media, pastel, aquarelle, acrylic and a medical grade mask. The horizontal motifs in gold, purple, red and white represent aerosol droplets coming from both directions. The original image was photographed, then a mask was overlayed onto the new image and photographed again. The two images were then put into a digital filter and displayed how you see them now. This new image was used on my Instagram feed to encourage people to wear a mask. The accompanying text speaks to the science behind mask wearing and its benefits:

Wearing a mask is clearly beneficial to preventing the spread of the COVID-19 virus. Not only will wearing a mask make it much less likely that you will become infected with the virus, it will also prevent you spreading the infection. Even if you are not experiencing any symptoms, many COVID-19 infections are asymptomatic, so you may not know that you are infected and spreading the virus. Furthermore, it is known that you breathe out 42% more water molecules when you exhale through the mouth. These respiratory droplets are the things that spread the infection, so it's important to protect others from whatever you're breathing out by wearing a mask.





bigbreathproductions.com

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ARKTIKOS KUKLOS

How strange a description, Greek for sure

those indefatigable travelers into distant regions,

‘Arktitos Kuklos’...Circle of the Bear.

Did they meet the white bear then in droves, what pushed Pythias specially to go on and on?

Came from a city on the inner sea grasping a gnomon to find his way amongst strangers,
always strangers from start to finish, such a puzzling quest for wealth & trade & what?

Another horizon, other encounters out of zone, out of experience to make experience, footfalls
outside the oikumene on the ocean always the ocean wherever he went.

Freezing it must have been, the welcome of strangers always happy to hear a song or a new tale in exchange for a fire, food & a bed, funny language...the gulf of understanding slowly crossed then whence leaving one familiar tribe to start again.

Until the farthest horizon, a voyage into a very unknown. Thule sometimes Ultima, a sea like a lung semi-frozen known by ancients shown to the traveler such a wonder, breathing slowly in & out above the island of ice, within the Circle of the Bear.

Then home but the long way round a landlocked sea producing amber beloved by women across the known world, mysterious in its origin. Up rivers & down in native craft perhaps, too long ago to know. Once he wrote a book but it's lost though not the magic tale of the journey to the Circle of the Bear...'Arktitos Kuklos'.

- Mark Elliot-Ranken © 2021.



Page 86 : **Tracks** H1200 x W1200mm. Above: **Black Horse Country**, H1500 x W1800mm. Mark Elliot-Ranken.

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BRIDIE WATT

BRIDIE WATT

Bridie Watt is an Australian contemporary artist currently residing in Newcastle, NSW. Famous for her colourful nature inspired paintings.

Bridie is an artist driven by a will to connect and communicate with people visually, she applies her creative spirit to all aspects of her world. Painting and drawing are the backbone of her practice and she is at home working on a large wall in a busy street or on a small canvas in her eclectic, colour filled studio.

<https://www.bridiewattartmaking.com/>

Page 90: **Weaving their Heartstrings** , H115 x W115 cm. Acrylic on board. Bridie Watt 2020.

Right : **Ornamental Pleasures** , H109 x W 66.5 cm. Acrylic on board . Bridie Watt 2020.





Backyard King, H75 x W90 cm. Acrylic on renovated vintage board. Bridie Watt 2020.

BRIDIE WATT - INTERVIEW

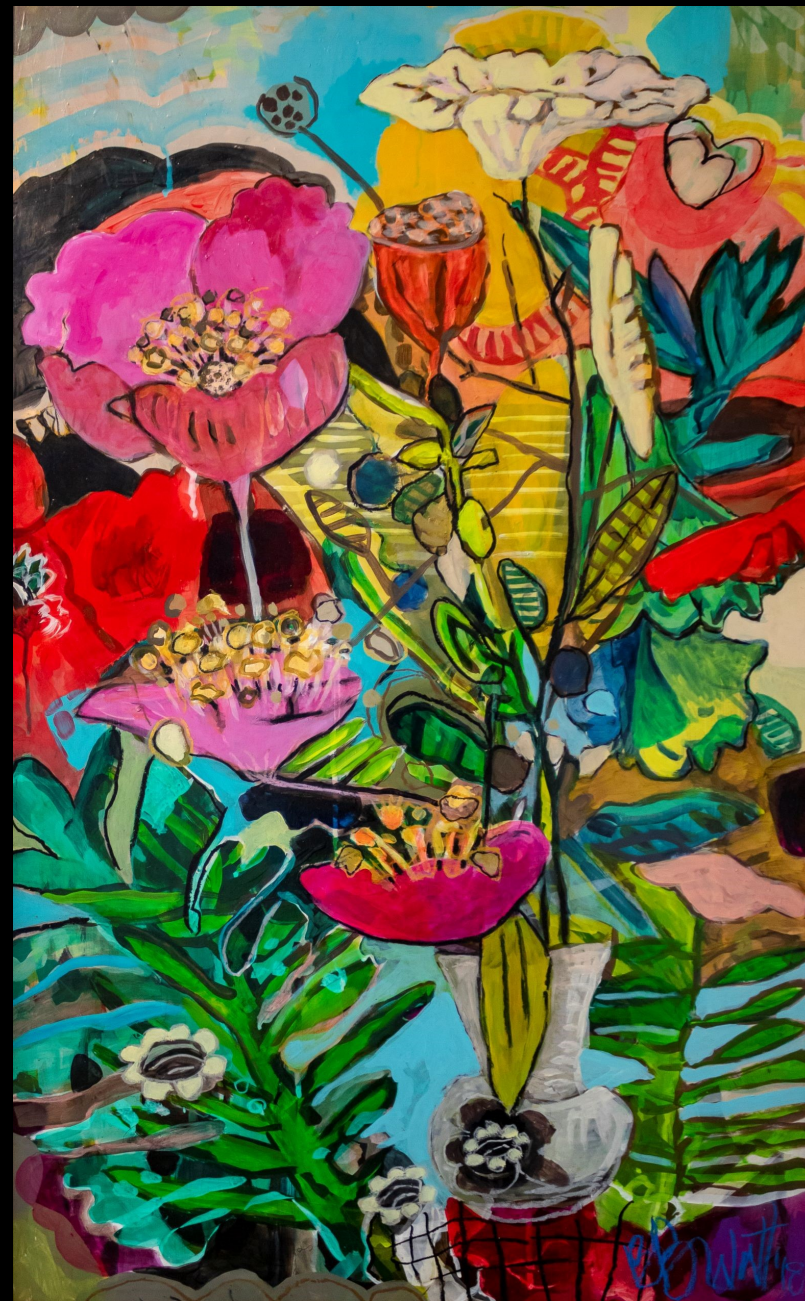
I have always been creative, I realised early on it was the best way to communicate my ideas. My parents were both artistic in different ways, Dad was a furniture restorer and Mum created all sorts of things including a lively atmosphere, if I was bored or looking for something to do Mum would say 'go and make something'.

As a child I was surrounded by beautiful antiques and artworks collected by my parents. I loved looking at all their precious things in the locked cabinets and gazing at paintings wondering how the artist painted particular areas or achieved the look of leaves or water.

In high school I was encouraged by my art teacher Mr Milne to explore all sorts of media including performance. I was drawn to artistic movements like Expressionism and Surrealism as I loved the idea of fantasy and distortion and as a pubescent teenager art was an essential outlet for the emotional ups and downs! My first ever art reference book was on Vincent Van Gogh, I would create his portraits and landscapes using his brush techniques and colours. I was fortunate that my parents supported my artistic notions, but I also had a mentor Louise who was my best friend's mum. Louise was a painter and I would often hang out with her in her home studio at home and look at her paintings and talk about art. Louise painted in a semi abstract manner and she was a great colourist and mark maker. I particularly remember her great use of brown and to this day one of my favourite colours to paint with is burnt umber!

After school I moved from Sydney to Newcastle and enrolled in a Bachelor of Education in Visual Arts. My dad believed if I was going to study at university I should come out with an employable job and I guess he was right as I have been teaching Visual Arts for nearly 20 years. University was a great academic launch pad where I got the opportunity to learn so many different artistic forms but ultimately I loved painting and so I completed all my studies and then an Honours degree in Painting.

I had some great teachers at university John Montefiore and Gary Jones were fantastic painting teachers who taught me conventions and experimentation. Ross Woodrow was my supervisor for Honours and I really didn't like him to begin with but he challenged my practice and pushed me to develop my ideas and concepts further and not to be static in what I do.



Big Vase, H110 x W85 cm. Acrylic on board. Bridie Watt 2020.

My work is inspired by my surrounds, people, nature, texture, patterns, whatever takes my eye really! I will see something and take a photo and an element of that photo may make its way into a painting. I love primitive art and I have collected a number of sculptures, masks and wearables from all over the world in particular Africa and Papua New Guinea. I love the simple shapes, patterns and the use of materials. This aesthetic brought me to a love and respect of Aboriginal and Islander art. I'm excited and so inspired by Australian Indigenous artists both past and present. I get lost in the paintings of Emily Kame Kngwarreye the patterns and colours are incredible and the artist's vision of the land is magic. I also love the quirky sculptures created by artist Lena Yarinkura, particularly her Camp Dog series which combine traditional weaving with contemporary art and Torres Strait Islander artist Ken Thaiday Snr who creates intricate sculptures and headdresses inspired by his world and culture. I love all these artists as their work is intuitive and highly emotive and that's what I'm trying to achieve in my own practice.



Small Palace, H125 x W68 cm. Acrylic on board.
Bridie Watt 2020

There is a process behind my physical practice, firstly I will start with a loose idea and set about researching visuals through books, photographs and the internet. I create small sketches on paper and I also use digital drawing apps. Once I have a few drawings I then organise my boards, I do paint on canvas however the last few years I have gravitated toward working on board as I prefer this surface and I'm also a heavy handed painter and the board allows for me to draw more on the surface. I paint with a combination of acrylic paint, house paint and oil pastels and I draw up my paintings using an old overhead projector as it allows me to transfer my small drawings onto a larger scale and I also can layer and play with the composition. I work on several paintings at once and during the painting process I try to be as intuitive as possible, playing and experimenting with the paint, adding layers of colour and line and messing with convention. Sometimes a painting can become too laboured so I will white out a whole section to shake it up. I don't often dump a painting, I will just paint over the parts that are not working or create something new.

I have been regularly exhibiting since I finished university, my first ever exhibition was ironically at WATT SPACE Gallery when it was in Watt St. which I thought was perfect! I have exhibited in galleries both in Sydney and Newcastle but I have never been formally represented by a gallery. I have mainly coordinated my own exhibitions, finding artist run spaces and doing all the marketing and promotion. I have also been invited to exhibit in a number of group shows and collaborate with other artists which is always great fun.



Sweet Nocturnal

H38 x W42.5 cm.

Acrylic on Fijian cedar

Bridie Watt 2020.

A recent collaboration I worked on in 2019 was an exhibition titled 'Baroque a Coco' with Jen Denzin, Lyndal Campbell and Joanne Back. This was a large scale show encompassing painting, sculpture, installation and performance. We explored the elaborate Baroque period through contemporary artmaking techniques and materials. In the lead up to this show we spent a few weekends creating collaborative artworks which included a decorative chariot ridden by Marie Antoinette. Patrons were encouraged to interact with the exhibition and we were later invited to reprise this exhibition at the Lock-Up Gallery 'Art Bender' where it became more of a performance.

Performance art has become a new form of expression for me. Over the past 10 years I have developed various comedic characters who have in some way overlapped into my artmaking practice or they have assisted or complimented the ideas I have been exploring. I have recently been performing as Ms Fuchsia Sable who is an art teacher, critic, historian and lover! Fuchsia has performed at The Museum of Art and Culture Lake Macquarie, Newcastle Art Gallery and has been conducting a regular class/ experience at The Creator Incubator titled 'Drawing from Life'. I love performing in character as I feel free to be or say whatever I want and I love entertaining people and making them laugh!

THE STUDIO



Left : Performing as Ms Fuchsia Sable. Right : Bridie Watt in her studio. Photographs courtesy of artist Bridie Watt.

My most recent exhibition was titled HOME which I held in September last year at The Owens Collective in Newcastle. I booked this space prior to COVID hitting and had started painting, but about 3 months before it was due to open I was still unsure if it could or would go ahead. Isolation was good for me as I was just able to paint with not too many distractions. When HOME opened I had created a collection of 14 solid paintings. The exhibition was hugely successful with 12 out of the 14 artworks selling and the response from the audience was incredible. This collection was in some way influenced by the repercussions of Covid, the paintings related to the need to feel close to home and the people and things we love.

Working as a teacher and being a mother of two children there are always going to be challenges to being an exhibiting artist. When the girls were first born I would paint in the kitchen in-between feeds and sleeps. As a woman I think it is harder to negotiate family around my artistic career aspirations, however, I am lucky as I have an amazingly supportive partner and my kids think I'm famous! I also believe I can bend time!

Since completing University I have worked out of a number of studios and after a number of years painting at home with the kids I decided it was time to get another studio. I moved into The Creator Incubator in 2017 and it has become my second home. When I first moved in there was a small group of artists, some I knew from University; Graham Wilson and Braddon Snape and now the space is in its 4th year and there are nearly 39 artists. At TCI we help each other with knowledge of techniques and skills and we support each other's practice and we have a bloody good time! My studio is like a Bower bird's nest of artworks, objects, plants and street bounty! Some people say it's cluttered but I see it as organised chaos!



Bluey and the Orchid
H100 x W100 cm.
Acrylic on board
Bridie Watt 2020.

GALLERY



Tendril, H42.5 x W38 cm. Acrylic on Fijian cedar.



Japanese Still Life, H40 x W40 cm. Acrylic on canvas. 2020.



Ikebana, H38 x W36 cm. Acrylic on Fijian cedar. 2020.



A Flurry of Chatter, H115 x W115 cm. Acrylic on board. 2020.



A Fragrant Flirtation, H120 x W85 cm. Acrylic on board. 2020.



Bloom Dweller, H120 x W85 cm. Acrylic on board.



The Superb Fairy Wrens, H50 x 40 cm. Acrylic on board.



Lounge Room, H110 x W90 cm. Acrylic on board.



Honeyeater, H180 x W120 cm. Acrylic on board. Bridie Watt.

I think birds are my spirit animal, they convey my thoughts and emotions and often feature in my paintings. They are reoccurring symbolic representations of family, friends and me. Birds are beautiful, yet fragile and they always seem to know where they are going.

At present I'm working on a couple of paintings which are commissions, I'm not overly fond of commissions but occasionally I take them on if they feel right. I'm also working toward a small exhibition at John Hunter Hospital and SMAC Gallery in May. As far as future aspirations I would love to look at exhibiting in a new city and country, Brisbane and Auckland New Zealand are on my list and I'm going to try and enter more art prizes.

- Bridie Watt © 2021.



Rising Like the Sun Everyday, H115 x W115 cm. Acrylic on board.

www.bridiewattartmaking.com

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BOUNDLESS

On the shores of Ash Island there is a cove shaped
as a horseshoe made of sand and seashells.

The smell of salt is thick here and brown seaweed clings
like mermaids' fingers to an ancient rock
that juts above the water just before
the ocean makes its presence felt;
its bogey, the undertow, can drag you out
beyond the lights of Stockton to a place
where even Nobbys lighthouse disappears.

I go there sometimes to that place beyond the lights;
I lie there in a wooden skiff my head upon a pillow
propped against the prow where I watch the stars
and listen to the lapping wet and divine the depth below me.

There is peace here a peace I've never known before;
a sense of things of meanings that take no shape in words.

I go there sometimes to that place of stars
where sky and sea are mirrored and horizons don't exist.

- Reese North © 2021.

BROOME W.A. 1981

I sat with lepers in an aluminium box
6 foot by 10 foot to house a family
30 in one row by 20 in another.
I walked across dry sand
littered with medicine bottles, beer bottles, broken bottles
to a row of quiet tents
away from the violence
away from the shadow of the of the police-station
where stood the only water-tap to quench the thirst
of 200 Aboriginal people.

I sat with the anguish of old ones
in love with life;
old ones
who cried in grief
old ones
who have accepted the Catholic way

but not denied the land
because they own no land
and they own all.
The meek ones
the dreaming ones
who sing love.
Old ones
who gathered pearl shells from the sea,
with the pearl shells they built an altar
out of respect for love,
the foundation behind it all,
then they walked to the open sea
crying tears of salt.

- Reese North © 2021.

A SACRED LAND

(Lake Condah mission Victoria, 1985)

I slept in the shade of a sacred land
a bush breeze spoke to me
of ghost-grey boughs, gum-red flowers
and afternoon shadows on water blossoms.

In the evening moonbeams splashed over the land.
Green mists rose where rivers snake
and dreams of sleeping creatures roused
the silent wings of owls.

I woke in the shadow of a sacred land
there sat the old man watching faces in the flames
both warmed and chilled
by the open hearth of his memories.
He spoke deep into twilight
about smoke-stacks on his riverbanks
(the wound that bleeds within his soul)
of a shadow that breathes over his people
and of beauty that was old
(the wisdom of a land beyond time).

He took me down around the stones
spoke of a cave where hands had woven
a figure into the rock.

He told me of a spirit there
where the tiger snake resides
and of the eagle's eyrie.

Out in the wind a wild bird's song
echoed inside the caverns
and rippled along the billabong.

Beside the loamy river we heard a woman's song
her withered lingo mourned
remains of murdered bones,
the last massacre of her people
back inside the stones.

Her mourning song flowed on the river
flowed on out to sea.

A sunbeam burst through the salt mist
and set her mourning song free.

If you listen to the breeze
back inside the stones
on a summer's afternoon
a black flower opens
and hums a sacred tune.

R E E S E N O R T H



Reese North was born in Newcastle and began writing poetry at Primary School. He graduated from University with a Major in History. He lived for 14 years with First Nation people. Reese represented the Hunter Valley as one of a number of regional poets at the Sydney Opera House at the first Sydney Writers' Festival In 1995. In 2003, ten of his imagist poems were exhibited as part of Andrew Ford's The Waltz Book event, also at The Opera House. He has published works in a wide variety of anthologies and will soon release his first book. Reese presently works as a Facilitator doing his best to help people overcome serious addictions consequently some of his poetry explores tragic aspects of the human condition.

All Rights Reserved on article and photograph Reese North © 2021.

An abstract architectural photograph showing a series of parallel, slanted lines of light and shadow, creating a rhythmic, textured pattern. The light appears to be coming from a source, casting long, thin shadows that create a sense of depth and movement. The overall effect is a complex, geometric play of light and shadow.

ERIC POULTER

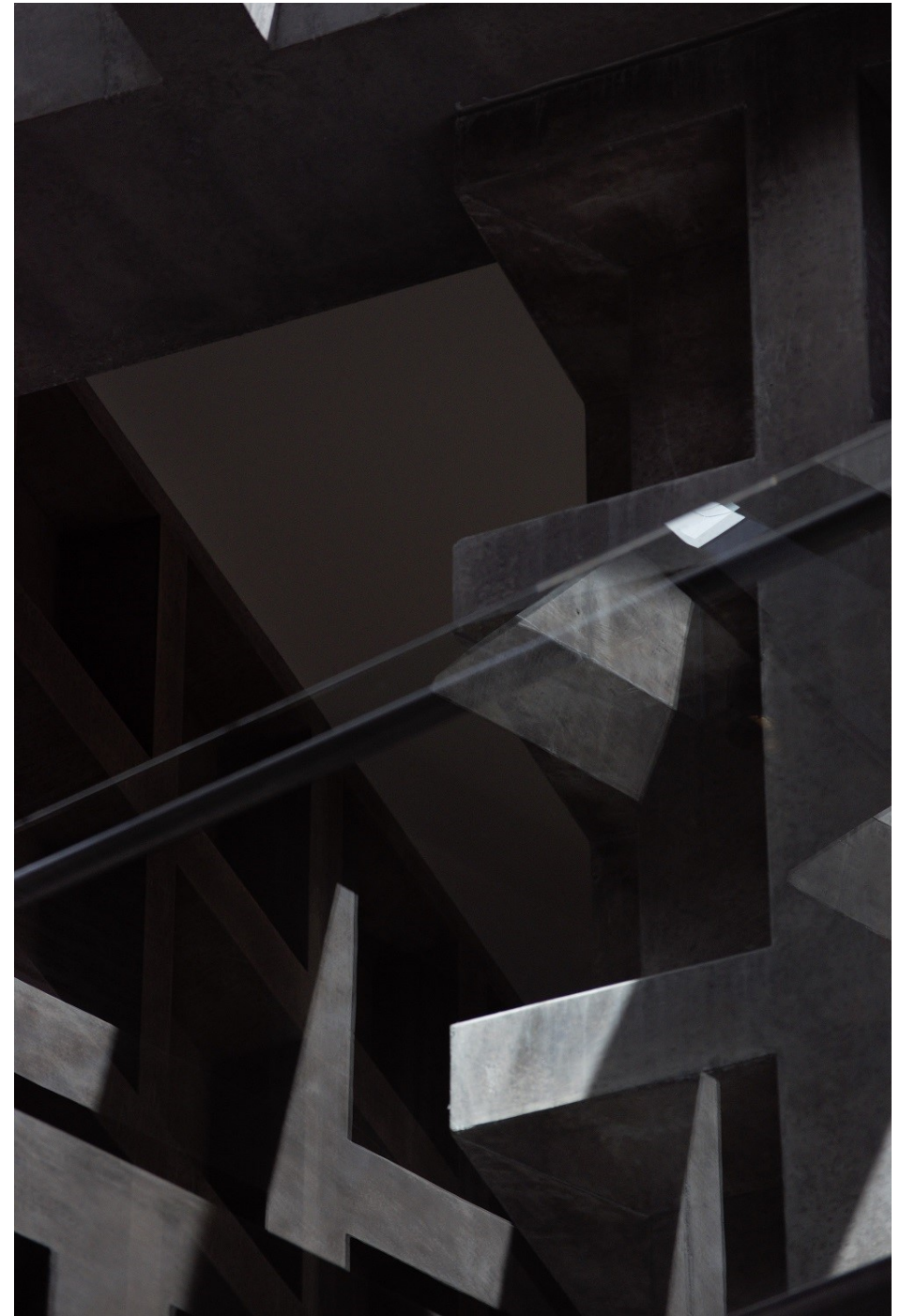
ERIC POULTER

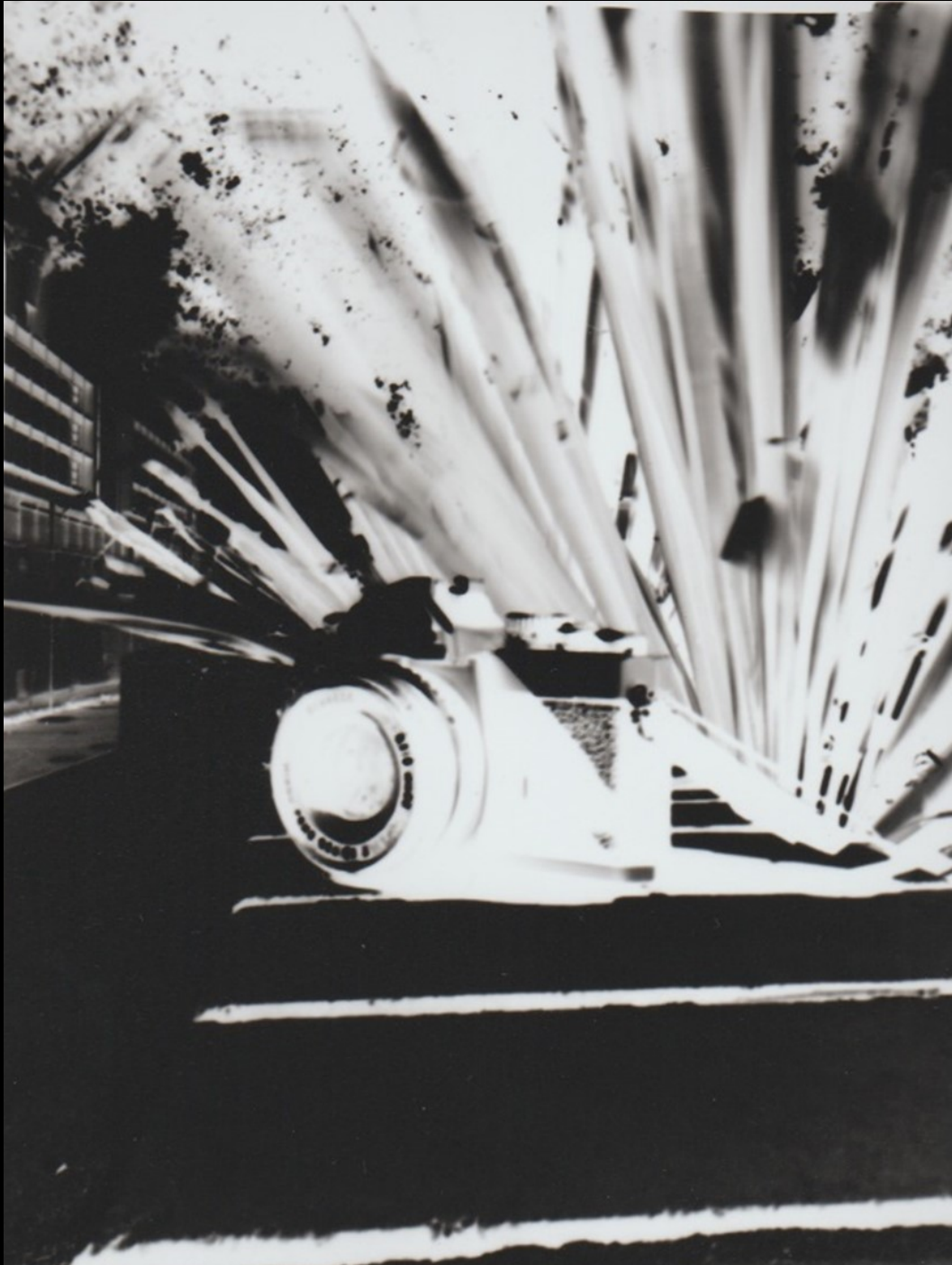
Eric Poulter has worked across a broad spectrum of media in the Visual Arts. In this photographic gallery he gives some insights into influences, interests and some personal history. Without attributing any particular theme to the images presented, each photograph represents what he has seen through the lens each time and each is largely free of enhancement.

Eric at present lives and works in Newcastle, NSW.

Page 112 : **Pandemic** : Patterned moonlight at home in Newcastle, Digital print. Eric Poulter.

Right : **Reflect** : Reflections at a gallery in Tasmania, Digital print. Eric Poulter.





Eric Poulter Some Background re my interest in Photography...

I am drawn to the way light can be recorded by photographic methods and I also see shared sensibilities and cultural links as well with other mediums today and from history.

The following are references to disparate mediums and genres in the Visual Arts. They represent, in no particular reference order, some areas that influence my approach to Photography.

- Eric Poulter

Left : B&W Pin-Hole Camera Negative Image Newcastle TAFE.
2017 Eric Poulter.

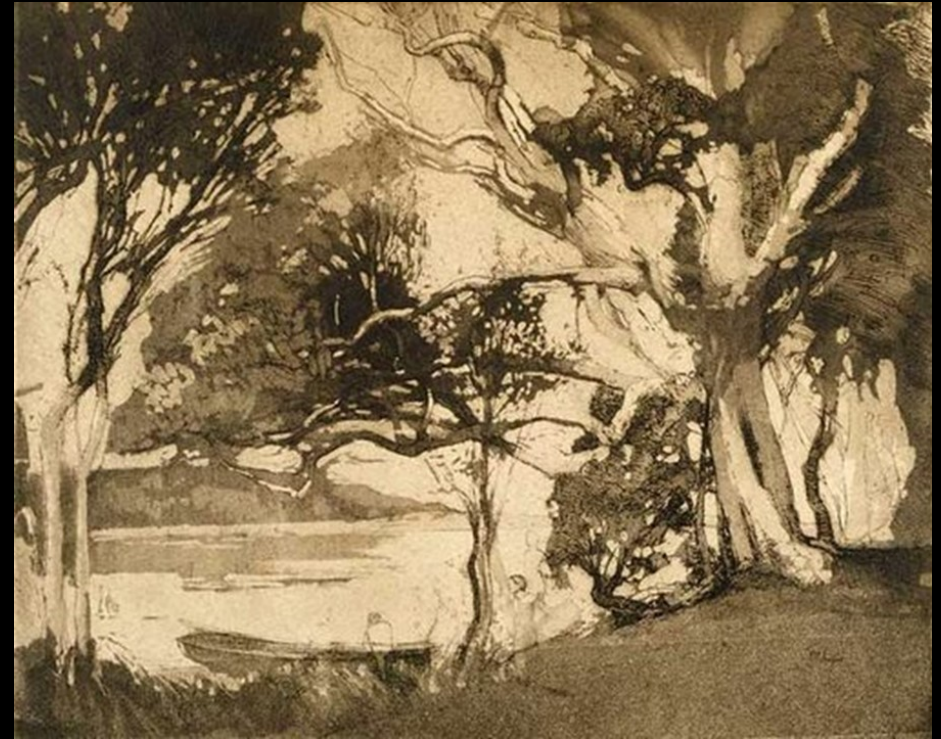


'The Three Trees' Rembrandt H van Rijn 1643 Etching, drypoint and engraving AGNSW

Rembrandt created a large number of drawings, etchings and oil paintings (no photographs. Shame). In particular he often relied upon creating dramatic 'stages' in his figurative and landscape works by employing heavily contrasting light values to dramatic effect.

Technically his works speak of the subtleties and power of light and dark, where the light both diffuses across the subject illuminating the scene and also infuses that subject with light to a degree.

He was a master of chiaroscuro, which is arguably at the core of a good deal of photography.



'The Lagoon' by Sydney Long, Etching (1928) 30.4 by 37.5cm

Art Nouveau, bridged the Arts & Crafts Movement and Art Deco and has been of interest to me since early HS, largely because of the organic nature of the style.

For instance, the etchings, drawings and paintings of the Australian **Sydney Long** employed the dramatic use of filtered lighting and flowing organic forms typical of the sinuous nature of Art Nouveau.



The Pond – Moonlight , multiple gum bichromate print, Edward Steichen 1904.



'On George Bahers Yacht' , gelatin silver photograph, Edward Steichen 1928.

Edward Steichen was a painter, print-maker and a photographer who explored the art of photography, beyond mere representation and understood the intimacy that filtered, diffused and infused light can afford a photograph.

Steichen's Pictorialist photography promoted the *suggestive value of natural light* which as a treatment subsequently transposed into his stunning studies of people within studio lighting. His photography is undoubtedly linked stylistically to both Art Nouveau and the later Art Deco periods.



Antoni Gaudi was an early C20th architect who incorporated light to dramatic effect in the spaces created by his buildings. I reference him as an example of someone who used light as a critical element in his 3D practice. I photographed this interior of '**Sagrada Família**' in Barcelona, Spain in 2013.



Alfred Hitchcock embraced the development of lighting technology in the early stages of 'moving-pictures' to bring about strikingly dramatic scenes which were often recorded as still images. Hitchcock employed seeping back-lighting to create a psychological perspective or sense of mystery in many of his heart-stopping dramatic productions. One need only reference the still above from 1940 film 'Rebecca', to see the parallels with Steichen's work.



Bill Henson, as a leading contemporary Photographer, infuses his images with light rather than merely illuminating them.

As important as compositional arrangement, the balance of forms, selected viewpoints/ angles, depth of field, colours, film & paper grades, camera selection / formats and darkroom techniques employed are, I find Henson's works primarily engage with me because of his use of the scarcity of available light. Essentially, the light in his photography is powerfully suggestive.



ERIC POULTER - INTERVIEW

In my young days I developed an interest in studying art thanks largely to the monthly 'Readers Digest' at home and the local barber shop magazines, which often had articles about 'famous' artists. I was intrigued by these exotic characters largely from the annals of Western Culture at a very early age. My parents bought me a few books as a result.

I painted even in Primary School. Such was my passion, that I was selected to paint backdrops for some of the school performances. I was later lucky to have had Pamela Griffiths as my early High School teacher, who was an inspiration, followed by a strictly academic Theory teacher in my senior years at High School.

Left : Eric Poulter. Photograph courtesy of artist.

After school, I worked for a year or so as designer for a fabric company with some success, including my work being used to fill a retail outlet's front windows in the Sydney CBD and some being used on the cover of a then popular Inner Sydney magazine called 'Now'.

At 21 years of age, I was in search though of more regular work and in keeping with my interest in studying Art, I enrolled at Alexander Mackie College in Darlinghurst in the 4 year Diploma in Art Education course. This course opened a variety of avenues for me and introduced me to Black and White Photography, including the mysteries of the Darkroom (which is today referred to as 'Wet' Photography).

I bought my first SLR camera (Pentax) and a zoom lens at this time. Under the experienced tutelage of Eardley Lancaster, I experimented with mainly studio-based B&W photography. At the same time though I was drawn to coloured slides and the option of creating slide-show performances using up to 3 separate machines manually operated onto stretched canvases, with often a vinyl record for backing in a darkened room at College. Cool stuff!

As a HS teacher I established Photographic Darkrooms and encouraged students to embrace Photography along with all other mediums through-out my various stints as a teacher. Away from teaching, I spent some years working in Layout & Design as well in Illustration, where I employed and added to my experience in these 2D art forms.

In my mid-life, I started a small landscape business which led me to appreciate 3D forms set into landscapes and resulted in me joining forces with a neighbour to win a sculpture prize run by Sutherland SC. Our joint work was rewarded by being adopted for a more industrial scale work in concrete, now in the heart of Cronulla.

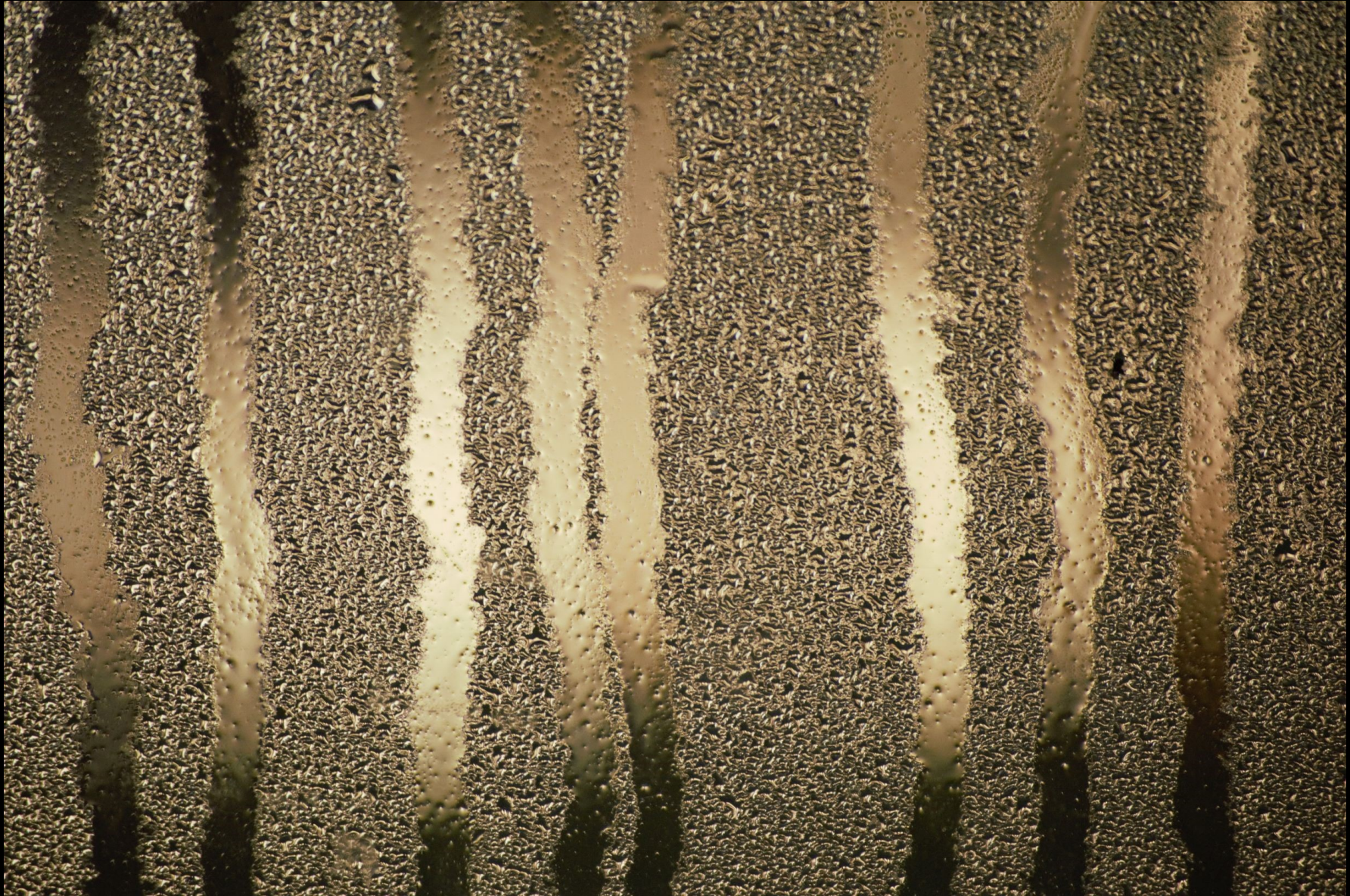
Photography was left on the shelf though until I was gifted a Digital camera just a few years ago by my lovely wife, Susan. I opted to reskill by enrolling at Hunter Street TAFE in Newcastle, where I was fortunate to have excellent guidance in both rekindling my wet-photography and enhancing my knowledge of both digital cameras and processing. Whilst at TAFE my work was selected for a 'Life-Line' auction, where it ultimately sold for the highest bid of the day.

Encouraged by this result, I entered the 2021 Hunter Photographic Prize and was short-listed amongst the hundreds of entries.

The following photographs represent a range of my interests in Photography, which I have largely produced for my personal collection, although I am considering looking to either market or show some work in the near future.

- Eric Poulter © 2021.

ERIC POULTER PHOTOGRAPHY GALLERY



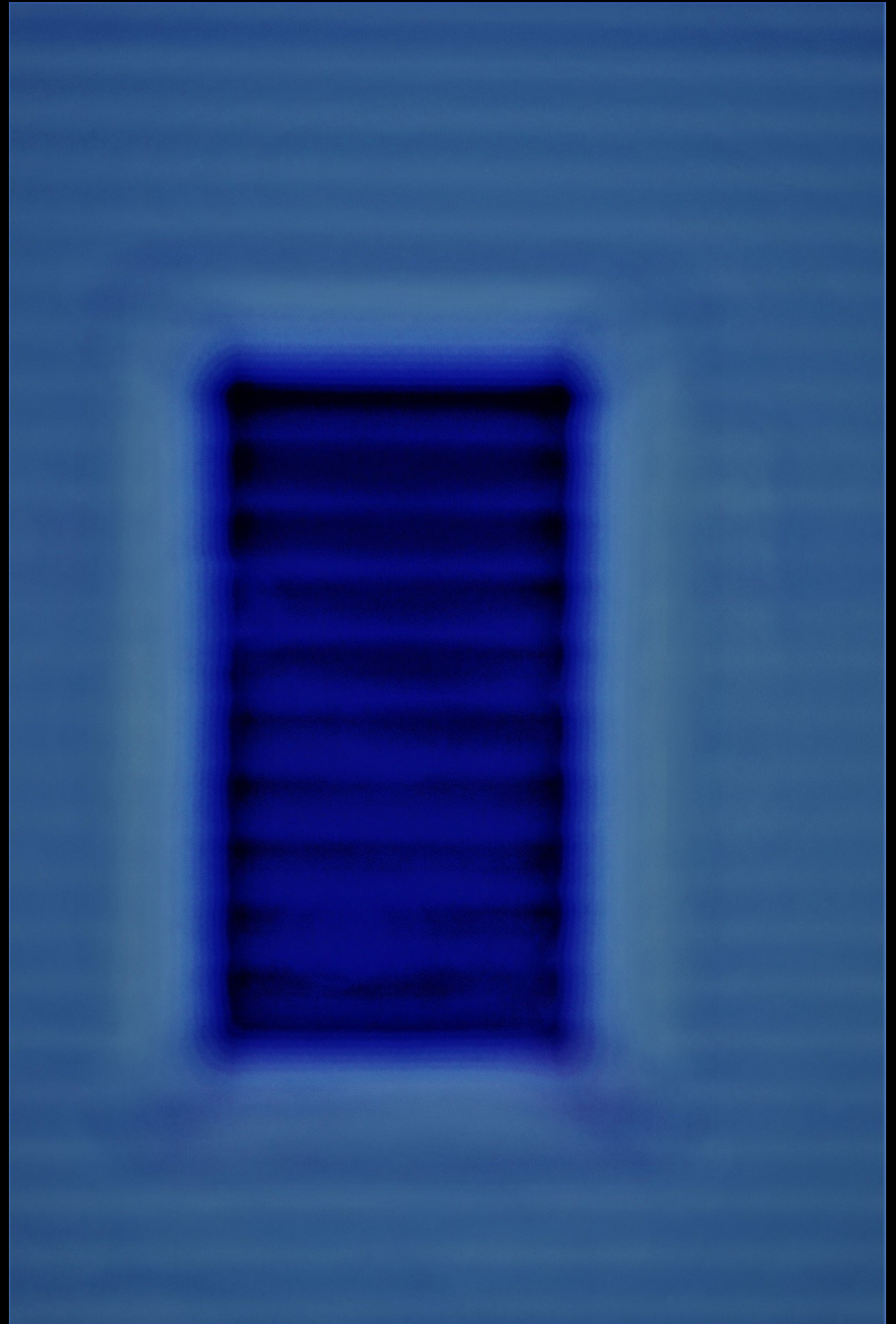
Gold : Glass etched by rainwater, Digital print. Eric Poulter.



Untitled : Digital print. Eric Poulter.



Untitled : Digital print. Eric Poulter.



Vibrant Wall : Digital print. Eric Poulter.



Interchange: Decoupling at Newcastle Interchange. Digital print. Eric Poulter.



Stern: Early Morning on Newcastle Harbour. Digital print. Eric Poulter.



Untitled: Digital print. Eric Poulter 2020.



Untitled: Digital print. Eric Poulter.



New York Workers : Digital print. Eric Poulter.



Bilbao: Guggenheim Museum, Bilbao by day. Digital print. Eric Poulter.



Untitled : Digital print. Eric Poulter.



Paint : Digital print. Eric Poulter.



Rain: Digital print. Eric Poulter.



Smooth: Digital print. Eric Poulter.



Untitled: Newcastle foreshore at night. Digital print. Eric Poulter.



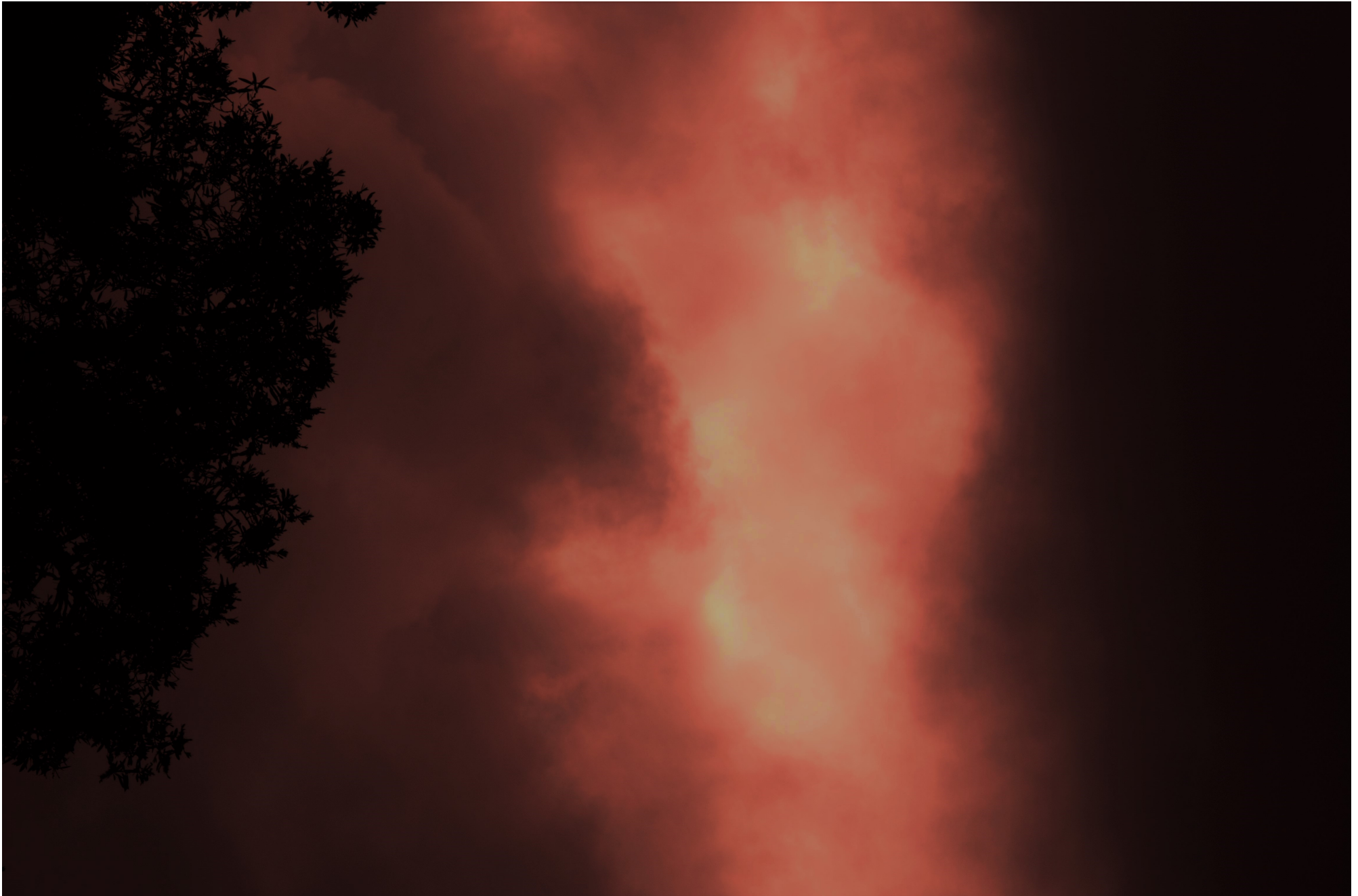
Untitled: Victorian landscape early evening. Digital print. Eric Poulter.



Vintage: Window onto a Victorian vineyard. Digital print. Eric Poulter.



Raw Morning Light: Early morning in the bush. Digital print. Eric Poulter.



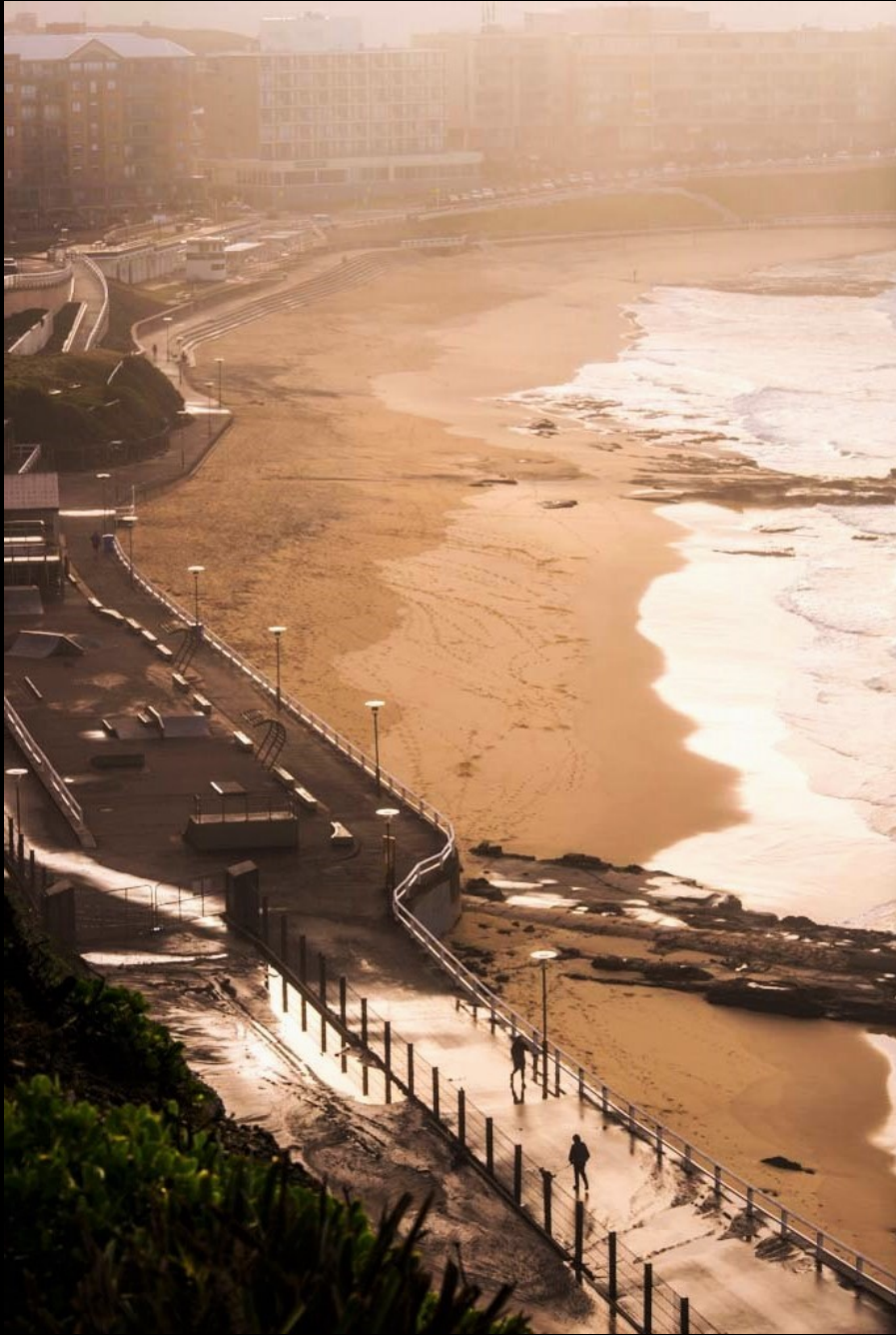
Red Clouds : Digital print. Eric Poulter.



Untitled: Infused light on a mannequin. Digital print. Eric Poulter.



Light Mist: Sea-mist in the early hours off Nobbys beach. Digital print. Eric Poulter.



Newcastle Beach: A wet morning at the beach. Digital print. Eric Poulter.



Nobbys: Speaks for itself. Digital print. Eric Poulter.



Untitled: Morning in Central Queensland. Digital print. Eric Poulter.

Enquiries : ericpoulterart@protonmail.com

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Running composition in a cafe of exhibits

Inland herds tandem in line

When in Sydney

the Morning declares.

forbidden ceremonies

Maple trees stand in patience

while bleeding a saffron honeyed shelter

Flies rest on a distant heartache

running rivers stagnate in your pleasure

Fishes hooked by sports desire

the sceptical race, on a bed of yoga

I touch myself to taste your wine

lying on a mattress, stretching spines

Torture wheels beckoning forgiveness

it's a different place of generations

This time we are all living it together

a globally unresolved

Science fiction.

- Maggie Hall © 2021.

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Not every man can dream in fields of gold
To come again, only to be swallowed
The drowning time, the final crime
To live a past, to make a change
To live again, in rectification of an unjust sin

To go back and love another, to fall into unwaning arms
Not every man wants the white feather, not every man wants the experience
Your afterlife lost to an earthly home

Who is right?
Who is wrong?

Preserving nations, empty threats, false denials, your next-door neighbours in peace

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Who has the right to judge?

Who holds the cards?

Who decides the next man's fate?

Who has the right to make a choice?

another's life, another's fate, another man, living in a different state

political sway, persuaded laws, left unanswered

When you go to sleep do you dream of sadness?

and when you wake, is it your sadness that brings in the next day

When you bend in prayer and ask for forgiveness, do you pray for the other man?

It's not that hard to answer, there need only be only one question

When begins the next

Existence



FRED COLE

FRED COLE

Composer, Dr. Fred Cole Fred is a composer, musician, and soundscape artist based in Lismore, NSW. with a PhD studying Australian Electronica composition. He has worked with Michael Hennessy on projects over the past 15 years in the Northern Rivers, including creating the soundscape for the Sprung!! Australian Dance Award nominated work Encounters.



Musician & Composer Fred Cole Interview

Fred tell me about your background in the music world and where it all began?

I grew up in a small coastal village in the North East of England. It was a coal mining village, but the pit closed down when I was 7 years old, which was about when I started piano lessons with a generous and warm hearted local lady, Laura Jordan. She good humouredly put up with my continued and obstinate refusal to practice whatever piece I had been given, instead ploughing ahead with the rest of the book, and every other book she gave me, until I had developed a prodigious talent for sight-reading, which has stood me in good stead my whole musical career.

After five years or so she recommended that I transfer to her old teacher, Dr Phizaclea, in order to take my Associated Board of the Royal School of Music exams. He was a cold fish, seemingly disinterested, and I was lucky that Laura had previously instilled a great love of music into me. I passed the highest Grade 8 by age 16, but my love of classical music was waning as my interest in heavy metal guitar increased.

A friend introduced me to Led Zeppelin, Black Sabbath and Deep Purple, and I acquired a cheap electric guitar and built a small kit amplifier in the school Physics Club. I then proceeded to learn solos by ear from records. Chords came later!

After my A Levels in Maths, Further Maths and Physics, I studied Astronomy at St Andrews University in Scotland for two years, but most of my energy went into playing in 3 or 4 bands, mainly on guitar, but also on a cheap Crumar electric piano I bought with the second year's grant money!



Fred Cole 1982

Photograph by Paul Towner.

A serious bout of glandular fever led to me taking a year off study, so I moved to London. I met a singer songwriter on the train on the way down, who sent me a letter after a few weeks inviting me to come play on a recording session. The session was at 'Budget Studios' in High Holborn, and afterwards I got talking to the recording engineer, and he told me they were just starting to build and fit out a larger 16 track studio in a basement in Covent Garden, so I volunteered to help.

When the studio was finished I had made myself useful enough that they trained me as a recording engineer, and I spent a fabulous couple of years playing on sessions, and engineering demo projects for various bands and songwriters at 'Freerange Studios'.

I played in various bands and shows around this time, the most regular of which was a pub rock band called 'The Amazing Mike Kahn Band', who did gigs every weekend at the Kings Head Pub and Theatre Restaurant in Islington. This was just down the road from The Hope and Anchor, where I used to go and see The Boomtown Rats, The Stranglers and The Sex Pistols.

I was listening to, and liked, a lot of Jazz Rock at this stage, but I still had no real idea of chord theory or how to play in that style. I was however, starting to experiment with writing my own songs. In 1977 I went travelling around Europe with a friend for a few years. During this time the only music I listened to were the 5 cassettes we had with us in the Kombi! - Joan Armatrading, Dire Straits' 'Communique', Steely Dan's 'Aja', Stanley Clarke's 'Journey to Love', and The Four Seasons (Vivaldi).

We ended up in Warsaw for a month or so, and I met Adzik Senddecki, who was the leader of the Polish Radio Orchestra, and an incredible jazz pianist. He scribbled a few quick chord charts and voicings for me on some manuscript paper, and that was to become my mission for the next thirty years!



L to R - Steve Hopes, Fred Cole, Ned Sutherland, Jo Jo Smith & Greg Lyon. Photograph John W McCormick

In 1979 I worked in Munich and became friendly with the owner of the 'Vielharmonie' jazz club in Haidhausen. During the next year and a half I saw many extraordinary jazz virtuosos such as Chet Baker, Tommy Flanagan, John Scofield and Billy Cobham. I wrote songs and recorded with a rock band called 'Bessie's Balls', with singer Bessie Bruhl, and also had a jazz trio called 'Maroon', with bassist Karl Heinz Wende and drummer Martin Lieckfeld, although I shudder to think what people must have thought of it, now I realise how limited my knowledge of the genre was at that time!

In 1981 I relocated to Australia. Whilst in Germany I had started to learn the trade of piano tuning, repairing and rebuilding. When I arrived in Lismore I found that the three local piano technicians were getting near retirement, so I decided to build up a business over time, which I eventually registered as 'Specialty Pianos'. This combined my love of fixing things with my hands, restoring and conserving old instruments, and constantly being around music.

I enrolled in an Associated Diploma of the Arts, studying classical guitar with Jon Fitzgerald, and becoming closely involved with the musical life of Lismore. In the late 80s this included playing in duos with Barry Ferrier and Greg Lyon, keyboards for the rock band 'Innerspring', and 5 years with the wonderful soul funk band 'Hip Pocket'. I also wrote music for performances of the 'First Step Dance Company', performed for various theatre shows, and accompanied choirs. Later I enrolled in a BA in Contemporary Music, and started to study composition seriously. I started collaborating with Ass. Prof. Michael Hannan, and we toured in the Bicentennial Year as 'Riff Madness'.

In 1989 I married the love of my life, Jillian, and re-formed my jazz trio 'Maroon', with Ned Sutherland on guitar and Jack Thorncraft on double bass, and in 1990 I composed, recorded and produced music for several educational video projects for 'Brainstorm Productions', as well as a full electronic score for Terry Mcgee's musical based on the life of Peir Gynt. I loved writing music, and I was able to put the recording skills I had previously learnt to good use.



Fred Cole. Photograph courtesy of Fred Cole.

In the early 90s the powerhouse couple of Lyndon & Liz Terracini arrived in the area, and started up Norpa (Northern Rivers Performing Arts). Lyndon was teaching theatre at NRCAE, and he and I collaborated on writing the music for several student performances. This led to me writing and recording the music for his open air theatre adaptation of Peter Weir's cult film 'The Cars That Ate Paris' in 1993. This was so successful that the company toured it to the Perth Festival and the Adelaide Fringe Festival in 1995. This partnership continued until Lyndon left to take up the position of Artistic Director of the Queensland Festival.

In the meantime I had been encouraged to undertake an Honours Degree in Composition, and as my main project I recorded 'The House of Fred', in which I wrote ten songs in different styles of House Music. On completion I was offered a scholarship to complete a PhD which I entitled 'Creative Practices in Australian Techno and Other Electronica', which I completed successfully in 2001.

From 1995 to 2009 I grew increasingly interested in large-scale open air soundscapes, and every year I would write a 30-40 min score to accompany the 'Fiery Finale' of The Lismore Lantern Parade, to an audience of up to 25,000 people. In 1997 I released a CD of a multi-speaker immersive soundscape in conjunction with a sculpture festival entitled 'Homecoming'.

In 2010 my interests swung back around to jazz, and after a stint in the 18 piece 'Big Band at the End of the Universe', the rhythm section of myself on piano, Hans Lovejoy on double bass and Ben Cox on drums, have been playing and recording

together ever since. - Fred Cole © 2021.

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FRED COLE



Fred Cole. Photograph by Lina Eve 2010.

Sprung!! Integrated Dance Theatre



'O, How I Dreamt of Things Impossible'

Sprung!! Integrated Dance Theatre

Sprung!! Integrated Dance Theatre is a not-for-profit community organisation based in the Northern Rivers providing dance and theatre workshops for people with and without disability.

'O, How I Dreamt of Things Impossible' The new Sprung!! work in development as part of NORPA's 2020 Season. Performed 22 – 24 October 2020 in Lismore Town Hall.

Based in Lismore, NORPA is a not-for-profit, led by a small team of theatre professionals, and supported by a generous group of volunteers.

'NORPA is a company that makes theatre from the ground up. We take inspiration from the country and culture around us, and we take risks in bringing home grown stories to life'.

About: 'O, How I Dreamt of Things Impossible'

In a world that's not built for you, where your voice seems to carry no sound, how do you even begin to question life, love and your place among it all? Sprung!! Integrated Dance Theatre presents a moving new production exploring the emotions and experiences of our dancers with disability. Through the lens of 7 young, imaginative and curious minds, we rediscover the power of dreams. Dreams that summon the optimism and strength to overcome the doubts we all share about life. Sharing the stories the world needs to hear, *O, How I Dreamt of Things Impossible* is a physically dynamic and robustly hopeful work that reframes our perspective and harnesses the innate realisation for us all that Impossible is simply another incarnation of I'm Possible.

VIDEO LINK: <https://youtu.be/Pe6wjyqrueo>

ROBYN WERKHOVEN INTERVIEW WITH FRED COLE, who created the full length original score for *'O, How I Dreamt of Things Impossible'*.

How did you become involved with the Sprung Integrated Dance Theatre and tell me something about Norpa?

Michael Hennessey, who used to dance with the Sydney Dance Company, was the main choreographer for most of the Norpa shows, and he and I had developed a great working relationship, so when he asked me to write the music for the 2016 'Sprung' dance performance 'Encounters', I was delighted. I enjoyed watching the performance develop, and got to know a little of the characters of the dancers, which helped inform this current show in 2020. I also developed a deep respect and understanding with producer Robyn Brady, who is the mother of Tara, one of the dancers.

Norpa is the cultural hub of theatre, drama and music in the Northern Rivers Region, and their artistic director, Julian Louis, was incredibly supportive enabling this co-production.

'O, How I Dreamt of Things Impossible' is a stunning and heart felt dance performance, tell me about your collaboration and experiences while working with the group.

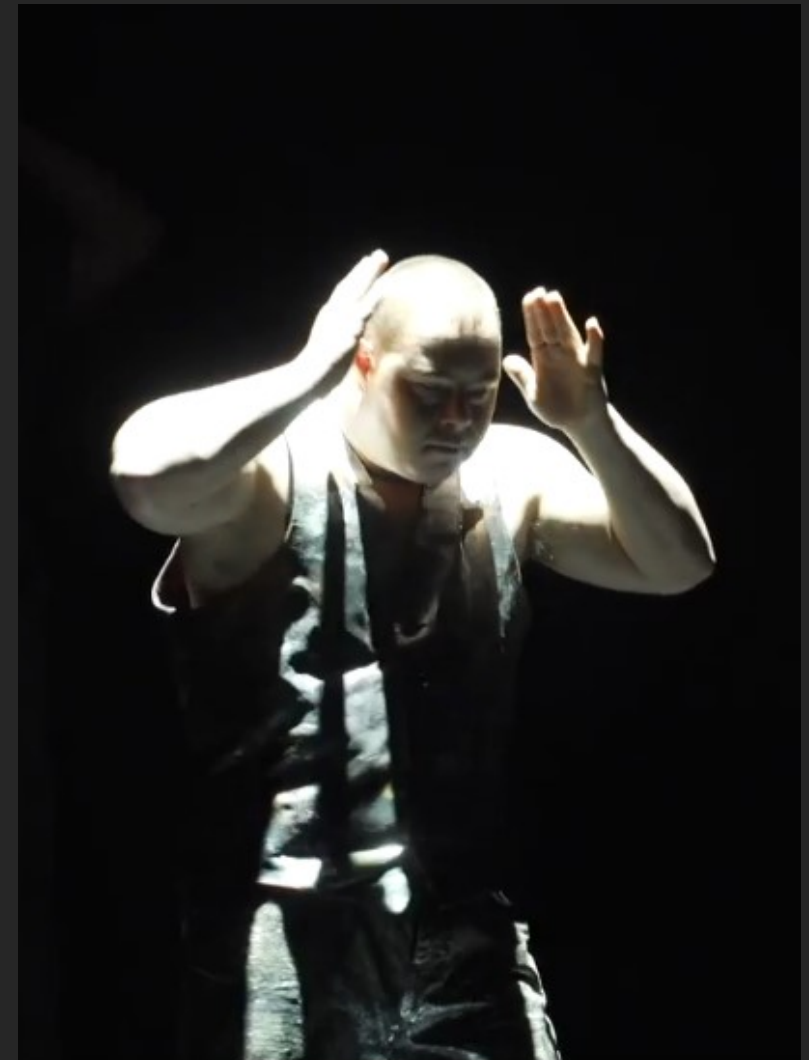
Over the year that it took to create the show, I would attend occasional workshops and rehearsals to get a feel for how the piece was developing, and see how the individual dancers were interpreting the music. These were some of the most satisfying moments of the whole process. Seeing the music come to life, and the joy and intensity emerge from the hard work that they all put in.

What would you consider the most challenging aspect of composing music for 'O, How I Dreamt of Things Impossible'?

The job of a composer is basically to listen. Read the script thoroughly to get a full grasp of the emotional impact and intent behind the scene, and then, at least for myself, contemplate and dream about it, sometimes for days or weeks, until one day I'll sit in front of the piano and just let it flow out. The wonders of modern technology let me do this on a real piano, and then transfer it to my computer as a midi file, where I can modify it to my heart's content.

Or, I can choose a sound that evokes something reflective of the mood directly in the program I happen to be using, and then bring in a rhythm or pulse that drives the intensity of the dance. It's always helpful to be given tempo and duration for a dance piece, but sometimes this is putting the cart before the horse, and it's better to just complete something meaningful and file it away for future use if it's not working!

'I Dreamt of Things Impossible' was an utter delight to write for. It was one of those projects where everything came together to produce a result that was better than anyone involved could have hoped for, and in the virus year as well!



Zac Mifsud

There are some breath taking moments and imagery in the show exploring many emotions from peacefulness and beauty to power, angst and drama.

Do you have a particular favourite performance and music piece in the show?

I think my favourite piece is 'Unravelling the Possibilities', where the backdrop of animated falling leaves works with the dancer, as the double bass plays a counter melody to the strings.

Do you have future plans to work with the dance group again?

I would love to work on another project with 'Sprung'. Perhaps play live with them at some stage?

- Fred Cole © 2021.



Tara Coughlan

CREATIVE TEAM

DANCERS/CO-DEVISERS

Alice Misty Boscheinen

Tallula Bourne

Sinead Skorka Brennan

Tara Coughlan

Max McAuley

Zac Mifsud

Kane Shields

ARTISTIC DIRECTOR Michael Hennessy

ASSISTANT DIRECTOR Peter Notley

EXECUTIVE PRODUCER Robyn Brady

DRAMATURG Julian Louis, Artistic Director & CEO, NORPA

COMPOSER Fred Cole

DIGITAL PROJECTION DESIGN Andrew Christie

LIGHTING DESIGN John Rayment

COSTUMES Jennifer Irwin

ASSISTANT PRODUCER Katie Cooper-Wares

DEAF CULTURAL ADVISER Sigrid Macdonald

PRODUCTION MANAGER Karl Johnson

DANCER SUPPORT Tora Crockford Sara Tinning

Vanessa Kellas

STAGE MANAGER John Rayment

SOUND Andrew Christie

MAKEUP/HAIR Kate McDowell Vanessa Kellas

PHOTOGRAPHY Kate Holmes Jonathan Oldham



Back row : Peter Notley (Assistant Director), Kane Shields (dancer), Tallula Bourne (dancer), Michael Hennessy (Director), Robyn Brady (Producer).

Middle : Max McAuley and Zac Mifsud (dancers). FRONT : Tallula Bourne and Tara Coughlan (dancers), Jennifer Irwin (Costume Designer) with Bella, Sinead Skorka Brennan (dancer).

EXCERPT FROM THE DIRECTOR'S NOTE.

O, How I Dreamt of Things Impossible A dance theatre work inspired by the stories of Sprung!! dancers. When I first started thinking about this work it was going to be a lot different than what you see tonight. It was going to be more stylised; I was describing it as “Tim Burton meets Ballet”. I even started choreographing it. It wasn’t bad but I kept looking at the dancers and simply said “people have got to see this [the dancers work] and experience what we do”. What we see is a profound beauty and depth in their dance and it’s often moving, but there is great joy too. So I started with another question “where does all this stuff come from?”. The production attempts to reveal who they are and what they do, as people and artists. These young dancers explore the questions we all have about life. What does my future hold? What’s possible for me? Will I find love? What work will I do? What are my dreams? Dance has its own narrative and is a way for these dancers to communicate their experiences, hopes and dreams. It’s rich. While I cannot pretend to replicate the workings of the mind I hope to portray what I am privy to be witness to and part of the dancer’s experience. While I may direct and shape the choreography, I work very closely with the dancers by investigating and exploring their uniqueness and individuality or in Jung’s terms individuation, the development of the person and psychic growth. The show was very much a collaborative process. The dancers were the starting point for choreography, costume design, composition and projections, and this collaboration continued throughout development. - Michel Hennessy © 2020.

THE DANCERS

Zac Mifsud

Zac is an original member of the award-winning electropop band, TraLaLaBlip, which has toured Australia and Europe, opened the 2017 TED Talk series at Sydney Opera House and collaborated with Urban Arts Projects/NORPA for My Radio Heart. He has attended Sprung!! workshops since 2012 and joined the Senior Dance ensemble in 2019.



Sinead Skorka Brennan

A Sprung!! Senior Dancer since 2014, Sinead has performed in all major works. Last year she achieved overall third place in level 3 gymnastics at the Special Olympic World Games in Abu Dhabi, featured in ABC's 'Employable Me' series and received the 2019 Dickson Young Sports Person of the Year Award for outstanding achievements in gymnastics and dance.



Tallula Bourne

Tallula is an emerging poet and dancer from Northern Rivers and member of Northern Rivers Signing Choir and Sprung!! since 2018. Her original work has been performed at All Abilities AllStars, International Women's Day Lismore, She-Rated Cabaret and Sprung!! Gala 2019 and 2020. She leads the Sprung!! Auslan Choir, featured on ABC.



Kane Shields

Kane is a dancer, actor, and photographer from Ballina. He has been a member of Sprung!! since 2017 and trained at NIDA in 2019. He has performed with Sprung!! at the World Dance Alliance and in French Cafe. His short film for the Byron Bay Herb Nursery was nominated for Flickerfest.



Max McAuley

A Sprung!! Senior Dancer since 2012, Max has performed in all major works of the company, and the 2018 Australian Dance Awards and World Dance Alliance. He shared an Australia Council grant for Of Boys and Men. A short film on Max's dance "Making Waves" by Karenza Ebejer featured on ABC iView Screenworks Creatibility series.



Alice Misty Boscheinen

Alice is an emerging dance artist and actor from Lismore who joined Sprung!! in 2017. She is currently co-creating a new work for NORPA with Julian Louis and Kate McDowell. She has attended Back to Back Theatre (VIC) and Second Echo (TAS) for professional development and also trains with dancer, Colleen Coy



Tara Coughlan

A Sprung!! Senior Dancer since 2012, Tara has danced from age 4 and performed in all major works, the 2018 Australian Dance Awards, the Australian Dance Festival Showcase, the International Women's Day Cabaret Canberra, and Second Skin at Carriageworks with Philip Channells. In 2018 she received a Create NSW Regional Artist Fellowship.



VIDEO LINK: <https://youtu.be/Pe6wjyqrueo>

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RECOGNITION

Days gone by when it was still blossoming,
and we talked and laughed and played music.

It has paled to insignificance, grey like a lost memory.
It lasted as long as it lasted, these kind of friendships,
full of kindred thoughts.

Age has a lot to do with it, and COVID 19.
Don't you forget it, lest we forget.

The dictionary is back near me.

Strange how I didn't need to have you near me, it will no doubt keep.

Years may go by and then, well practise makes perfect.

I used to like having an inspiring author's book near by,
the dictionary in a way is such a book.

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It is encouraging and impartial,
and yet it is of the very essence of mankind's consciousness.
At the centre and nadir and zenith it speaks so fluently,
and yes I have worn out a few.
Lost their covers, held together with sticky tape.
To resemble old age, and to be young at heart.

Where the quest remains opportunistic,
as if in showing our burnt hands.
It has been a constant reminder, how it all comes back to us.
All these corrosive elements, hotly disputed topics
and strangely incoherent desires, explosively sexy.
But that is I am sure another story.

- Eric Werkhoven © 2021.

SUDDENLY
TURNING
VISIBLE

ART & ARCHITECTURE
IN SOUTHEAST ASIA
(1969-1989)

19 NOV 2019-15 MAR 2020

LORRAINE FILDES

In February 2020 I was lucky enough to go on a cruise from Sydney to Singapore, one of the last cruises to leave Australia for foreign shores. In Singapore I visited two wonderful exhibitions one at the National Gallery of Singapore – “Suddenly Turning Visible Art and Architecture” and the other at the Ancient Civilisations Museum – “Living with Ink” – works from the Collection of Dr. Tan Tsze Chor. The “Living with Ink” photos and commentary will be in a following issue of Zine.

This Art Travel article will look at the art of “Suddenly Turning Visible Art and Architecture”. It was too difficult to capture the architecture from the videos. I have mainly selected the paintings which were done to comment upon the difficult social situations brought about due to the rapid economic growth that was taking place in Southeast Asia during 1969 to 1989. The information about the artists and the work has mainly been taken from the plaques next to the works, provided by the Gallery. The information highlights the social problems of the times in Southeast Asia. I have included six artists from the Philippines, five artists from Thailand and five artists from Malaysia and Singapore. The artists from Malaysia and Singapore were mainly concerned with bringing the country into the world of modern art and not the plight of the population forced from rural to urban living. This is reflected in the last five artistic creations and their captions.

In 1981, the Filipino artist and curator Raymundo Albano adopted the phrase 'suddenly turning visible' to describe the rapid transformation of Manila's urban landscape. Albano was talking about the infrastructural projects of Philippines in particular but the description can be applied to most of the Southeast Asian infrastructural projects. All the projects embarked upon were done so in a desire for rapid economic growth. There was no consideration given to how the general population should adapt to these changes and it is the artists' who have commented in their paintings about the social problems that have arisen from the changing of a rural population to an urban population. Lorraine Fildes 2021



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KAISAHAN

(Philippines art collective active from 1975)

State of the Nation

2019 Acrylic on canvas

This large scale painting is a collaborative work bringing together key members of the Philippine art collective KAISAHAN. *State of the Nation* revisits the social injustices, suffering and ecological damage that accompanied the declaration of martial law in the Philippines during the Marcos regime (1972-1986).

Each KAISAHAN artist painted a different part of this painting in his distinct aesthetic style. The central figure by Edgar Talusan Fernandez symbolises the Philippines as motherland (*Inang Bayan*). She is situated between two forces: the military and the destitute. Cast in blue, the row of protesters by Neil Doloricon linking arms against armed forces signify the power and solidarity of a united people. Directly before them, Pablo Baen Santos depicted the various communities that comprise Philippine society. Renato Habulan portrays the people in the foreground: the girl holding the lamp signifies hope, and the woman in the middle is a reference to the Pieta, a recurrent image in protest art in the Philippines. Tuklas, a group of young artist mentored by the KAISAHAN, assisted with the painting, contributing specific elements such as the animals.



Step on the Sand and Make Footprints

Raymundo R. Albano

(b. 1947, Philippines; d. 1985, Philippines)

Step on the Sand and Make Footprints

1974, remade 2019 - Box containing sand

This installation resembles a sandbox, inviting visitors to step in and make their own footprints. The work was first submitted to the Tokyo International Biennial Exhibition of Prints in 1974, where according to Raymundo R. Albano: “I just sent them... a piece of paper with instructions to spread enough sand for four people to step on. They said it qualified because a footprint is... a print”.

Step on The Sand and Make Footprints is an example of the playfulness and collaboration characteristic of the inventive new art being advanced by Albano and his peers at the time. Albano was known for such experimental works and was instrumental in the development of the Philippines art scene as an artist, curator, writer and museum director of the Cultural Centre of the Philippines from 1979 until his passing in 1985.

Renato Habulan

(b. 1953, Philippines)

Kagampan (fullness of Time)

1982 Oil on canvas on board

In this imposing painting, Renato Habulan expresses the growing unrest amongst Philippines' working class under the authoritarian Marco regime. A mass of workers and peasants are presented in ascending rows, poised to revolt as they confront the viewer in a show of solidarity and strength. Their expressions and stances hint at their smouldering anger and imply a looming challenge to the established order.

Habulan was a founding member of KAISAHAN (Unity), a group that championed social realist art that highlighted the daily struggles of the working class in the 1970s and 1980s. Such works challenged the vision of progressive, avant-garde Philippine art promoted by First Lady Imelda Marcos through exhibitions at the Cultural Centre of the Philippines. As a result, Habulan and other social realist artists were excluded from exhibitions until the fall of the Marcos regime in the wake of the 1986 People Power Revolution.



Pratuang Emjaroen

(b. 1935, Thailand)

The Orchardman's Smile

1976 Oil on Canvas

This painting portrays a beaming man bearing a bounty of local fruits across his shoulders. However a sinister reality looks over this seemingly jolly image: hardship and death are conveyed by the man's coarse hands and the four black dots symbolising bullet holes in the upper right corner.

The Orchardman's Smile was displayed in the third Dharma Group exhibition at the Bhirasri Institute of Modern Art in 1976, alongside other works addressing poverty and injustice under Thailand's authoritarian regime at the time. Pratuang Emjaroen founded the Dharma Group in 1971 based on the belief the "art must serve humanity".





Jose T. Joya

(b. 1931, Philippines; d. 1995, Philippines)

Red Sarimanok

1964 Oil on canvas

The Sarimanok is a legendary bird of the Maranao people who originate from Mindanao, an island in the Philippines and part of the Philippine Mythology.

The bird has become a symbol of Maranao art. It is often depicted as a fowl with colourful wings and feathered tail, holding a fish in its beak or talons. The bird is said to be a symbol of good fortune. This beautiful abstract painting captures the essence of this legendary bird.

Cesar Legaspi

(b. 1917, Philippines; d. 1994, Philippines)

Abstract

1976 Oil on board

Cesar Legaspi was best known for his Cubist-inspired works. *Abstract* tackles issues of social injustice and the plight of the working classes.

Cesar made use of the geometric fragmentation technique, weaving social comment and juxtaposing the mythical and modern into his overlapping, interacting forms with disturbing power and intensity.

His distinctive style and daring themes contributed significantly to the advent and eventual acceptance of modern art in the Philippines.





Hernando R. Ocampo

Hernando R. Ocampo

(b. 1911, Philippines; d. 1978, Philippines)

Genesis

1968 Oil on canvas

This painting served as the basis for the design of the spectacular curtain in the Cultural Centre of the Philippines' Main Theatre. It exemplifies the close dialogue between art and architecture in the 1960s and 1970s. The architect of the Cultural Centre, Leandro V. Locsin chose *Genesis* for the curtain design. The painting was taken to Kyoto where it was woven by Japanese artisans into a large-scale tapestry and made into a curtain.

Genesis is representative of Hernando Ocampo's abstract compositions, which are often composed of biological forms inspired by Philippine flora and fauna as well as science fiction writing. The colour gradations create a sense of movement and rhythm, as the forms emerge from the ground up.

Hernando's earlier work portrayed the extremely harsh realities of the world he lived in. His earlier paintings depicted the colossal impact of the Second World War. It was not until the second half of his artistic career, that he moved on to abstract forms of painting such as shown in *Genesis*.

Paisal Theerapongvisanuporn

(b. 1959, Thailand)

Music, Lives and Farmers

1985 Oil on canvas

This painting captures Paisal Theerapongvisanuporn's observation of the wave of farmers who flocked from rural areas to urban Bangkok in search of work during the 1980s, as Thailand's economy rapidly developed. Some of these farmers would carry instruments with them and play tunes in the street, bringing the folk songs of the countryside into the city and easing their sense of displacement in this new and unfamiliar environment.

Music, Lives and Farmers was shown in 1985 *Man-Sickness Age* exhibition at Bhirasri Institute of Modern Art. Paisal made this work as part of the Vane Group, a group of young artists who wanted to highlight the social distress caused by capitalism and political upheaval. Known as Social Surrealists, their works resist beauty and are characterised by images of disorientation that are often fearsome and macabre.



Itthi Khongkhakaul

(b. 1942, Thailand)

Formula 2A

1978 Acrylic on canvas

Formula 2A is representative of Itthi Khongkhakaul's experiments in hard-edge abstraction, characterised by pure planes of colour and simple geometric forms. The distinct hues in these paintings were often created using synthetic pigments that had recently become available in Thailand due to industrialisation and trade. On the back of this work for example, Itthi meticulously noted the paints used, including cadmium red and thalo silver.

Itthi was part of the artist-initiated Dice Group, and *Formula 2A* is emblematic of the type of paintings he exhibited at the Dice Group's shows at the Bhirasri Institute of Modern Art in 1976 and 1977. In the 1976 exhibition's catalogue, Itthi shared that the highly ordered logic of these works was prompted by his frustration with the political and social turmoil in Thailand at the time. He wrote: "I keep only the pure simple forms with appropriate colours and fine compositions to express the true value of art."





Panya Vijnthanasarn

Panya Vijinthanasarn

(b. 1956, Thailand)

Struggle

1981 Tempera on rice paper

This painting portrays two mythological beasts with sharp fangs, writhing painfully in a tangle of twisted bodies. This struggle is a metaphor of the Buddhist teaching of overcoming sin and vice with goodness and patience. The raging animals devouring each other can also be read as symbolising global superpowers taking over smaller, weaker nations, offering a commentary on geopolitics, neo-colonisation and Thailand's social modernisation at the time.

Panya Vijinthanasarn was a leading figure in the neo-traditional Thai art movement, which opposed the influence of Western modernism on Thai art. These artists created classical mural-style paintings, often using Buddhist iconography, but reinvigorating it with contemporary commentary.



Prasong Luemuang

(b. 1962, Thailand)

Insanity

Undated Gouache on canvas

Prasong Luemuang's *Insanity* (1962) takes images from his daily life back in rural Thailand, and melds it with superstitions and cultural practices to showcase a contrast between high art and native art, alluding to topics of fertility, nature and animalism, a frenzy of colour and imagination that feels like a performance on the canvas, depicting the chaos of human behaviour.

As mentioned in the introduction, the artists from Malaysia and Singapore included in this exhibition were mainly concerned with bringing the country into the world of modern art and not the plight of the population forced from rural to urban living.

Yusman Aman

(b.1939, Malaysia; d. 2015, Malaysia)

Structure 1

Undated Batik

Following are five representative works by Malaysian and Singaporean artists from the 1960s. They are typically abstractions.

The Filipino and Thailand art feature politically-charged content, where as all the paintings in the “Suddenly Turning Visible Art and Architecture” exhibition showed none of the harsh realities that the rural populations were facing at the time of fast urbanisation of their countries.

The Malaysian and Singaporean artists exhibited were totally involved in all areas of modern art but they did not use their art to highlight the social problems of the time.



Latiff Mohidin

(b. 1941, Malaysia)

Pago Pago Putih II

1969 Oil on canvas

Collection of Chan Heng Chee

‘Pago Pago’ is a term coined by Malaysian artist-poet Latiff Mohidin during the late 1950s to describe the cosmopolitan yet regionally rooted spirit with which he made art. For the next decade or so, as he travelled through Southeast Asia, his style coalesced around a signature motif – paintings showing one or more columns whose details are inspired by plant life and architecture.



Teo Eng Seng

(b. 1938, Singapore)

Time and Motion 111

1981 Paperdysculp

Teo Eng Seng seeks to depict a sense of movement and time in this work, which in the artist's words, expresses "time coming together and breaking up". *Time and Motion 111* was first shown in a solo exhibition in 1981. This was the first exhibition in which he featured his now-signature medium – paperdysculp.

Teo's use of paperdysculp marked a profound shift in his practice in the early 1980s. He began developing this medium as early as the 1960s to break away from conventional modes of visual representation such as oil painting. The word "paperdysculp" refers to both the artistic process and the material itself, that comprises a pulp base cooked with starch to which other materials may be added. Such as flowers, leaves, natural fibres and even fibreglass.



Sharifah Fatimah Zubir

(b. 1948, Malaysia)

(Not titled)

1972 Oil on Canvas

Sharifah Fatimah Syed Zubir spends her time between Malaysia and England. She is an abstract artist and lecturer at Universiti Teknologi Mara in Ehsan, Malaysia.





K H O O S U - H O E

Khoo Sui Hoe

(b. 1939, Malaysia)

Children of the Sun

1956 – Oil on canvas

Children of the Sun is the first large-scale painting by Khoo Sui Hoe, one of Malaysia's foremost figurative painters. It reflects Khoo's highly stylized approach to painting human figures and landscapes that later became a trademark of his works. The painting is composed of very simple, symbolic elements; in Khoo's words: "A sun, a plant like a tree spreads out both ways. And little leaves."

The history of this work is closely intertwined with Singapore's architectural history. *Children of the Sun* was commissioned in 1965 for the opening of the Singapore Conference Hall by Lim Chong Keat – the building's architect. It was the largest most significant public painting commission at the time.

Singapore Conference Hall was a venue for many historical events and was the first post-colonial building to be gazette a National Monument in 2010.

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NEWS

Port Stephens Community Arts Centre

The Gallery at the Arts Centre contains unique handmade items such as jewellery, pottery, knitted goods, cards, bonsai, fusion, patchwork, embroidery, spinning & weaving, woodwork & mosaics all items make interesting gifts.

Garden Café operates on Saturdays only 10am – 2.30pm, menu of beverages, cakes, scones and savoury muffins will be served.

Admission is free. Browse PSCAC's large Gallery. Find us at Cultural Close, off Shoal Bay Road in Nelson Bay.

Gallery OPEN to the public 10-4 pm Monday to Saturday. Close at 1pm on Sundays

Contrasting Colours

Colour Your World as well as Black & White with a hint of Colour exhibitions will be on display **until 9th March** at Port Stephens Community Arts Centre. Come and see the exciting new works our Artists have created. The main gallery display is a riot of colour! Second exhibition is a contrast Black & White, with a hint of colour. Using the works of our talented artists our hanging team have created a sense of movement throughout the gallery creating visual delight for our visitors.

Nada O'Loughlin Yonge was Feature Artist until 18th February.



Nada O'Loughlin Yonge



Sailing the Bay, Acrylics on canvas, Nada O'Loughlin Yonge.



Nada has been painting for many years and enjoys painting in both Acrylic and watercolour. Nada loves to share her skills through her watercolour group at the Port Stephens Community Arts Centre, where they have recently had a very successful exhibition of their works.

Nada's expertise has brought her recognition throughout Australia and overseas. Nada's main subject at the moment is the beautiful coast line of our area which she is painting in either Acrylic or Watercolours.

Nada lives at Corlette, Nelson Bay with her husband Geoffrey Yonge. Nada continues to grow and experiment with many different styles and subject matter. Her gallery at home also includes paintings of Australian Wild Life, Venice, Flowers and a wonderful variety of paintings that would complement any home.

The 18th Biennial Nelson Bay Quilt Show

The 18th Biennial Nelson Bay Quilt Show which was postponed due to COVID-19 in 2020 will be held at the Port Stephens Community Arts Centre, Cultural Close Shoal Bay Road, from **Thursday 11th March until 19th April**.

The exhibition will feature a large number of quilts made by members of the local groups. You can just enjoy viewing the creations or purchase one of those for sale. This year the Challenge Competition was to make a quilt featuring log cabin variations. These will form part of the display.

The quilt show will be officially opened on Thursday 11th March at 11am. This will be followed by a morning tea at a cost of \$5.00 per head.

Also from 11 - 17 March a shop featuring lots of donated items will be open. Items will include fabric, quilting panels, haberdashery, patterns and a number of quilting books.

There will be another beautiful quilt on raffle. Visit <https://artscentrenelsonbay.org.au/> for more information.

From 18 March – 19 April the Hallway will be filled with a Keep it small exhibition.

Exploring Faces & Spaces exhibition runs from 21 April – 8th June. Within this exhibition you will find People, animals, clocks, urban landscapes – all these and more have faces just waiting for your interpretation. This might be through paint, fabric, or 3D items. Spinners and Weavers will also showcase their works. They have two years of creations to keep you warm this winter be quick!

The Feature Artists will be 23 April Jeanette Robertson, 21 May Robyn Bailey.

Gallery Gift Shop at Home

An online store featuring a variety of wearable artworks - bracelets, scarves and earrings as well as homewares.

<https://timelesstextiles.com.au/product-category/gallery-gift-shop/>



timelesstextiles
centre of fibre artisans

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2021

3 FEBRUARY - 14 MARCH

LINKAGES

Eszter Bornemisza

15 MARCH - 25 APRIL

She Dreams in Colour:

Kelcie Bryant-Duguid

26 APRIL - 09 MAY

BROOCHING THE SUBJECT 5#

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Capricious Mapping 5, Eszter Bornemisza

GALLERY - EXHIBITION OPEN - 90 Hunter St, Newcastle East . NSW.

<https://timelesstextiles.com.au/>



timelesstextiles
centre of fibre artisans



THE CIRCLE OF STRENGTH PROJECT

“Life is a circle of happiness, sadness, hard times and good times... If you are going through the hard times, have faith that the good times are on the way....”

Textile artists interpret interviews with Newcastle residents about “what they learnt about themselves during Covid 19”.

The Circles of Strength project is the current community project of Timeless Textiles Gallery and will be the feature of the International Women’s Day celebrations on 8 March 2021.

The project is sponsored by “Make Your Place” program, Newcastle City Council.

90 Hunter St, Newcastle East . NSW. <https://timelesstextiles.com.au/>

ART SYSTEMS WICKHAM



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40 ANNIE ST. WICKHAM, NEWCASTLE NSW.

www.art-systems-wickham.com/

Phone: 0431 853 600

Director: Colin Lawson

ART SYSTEMS WICKHAM CALENDAR 2021

MARCH 5 - 14 **MIRAGE** - JOHN BARNES

MARCH 19 - 28 **MOON** - ALANYA VAN DE WEIL

APRIL 2 - 5 **EASTER BREAK**

APRIL 9 - 18 **CERAMICS** - LYNDA STONE

APR 23 - MAY 2 **BLEND** -

GROUP SHOW PAINTERS INK

MAY 7 - 23 ... **CATHARSIS** - SHELAGH LUMMIS

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40 ANNIE ST. WICKHAM, NEWCASTLE NSW.

www.art-systems-wickham.com/

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MIRAGE

New Adventures in Colour

March 5 - 14

MIRAGE – new adventures in colour is John Barnes' new body of highly charged paintings developed through further exploration into the world of colour which underpinned his highly successful 2019 ASW exhibition, Apparent Space. The imagery shifts from carefully graduated geometric and atmospheric abstractions into shifting forms which suggest both ancient, fallen civilizations and the arid harshness of the Australian bush with the increasingly devastating impact of climate change an often present reference. The colour spectrum has been dissected and recomposed into small suites of shifting tone and key which create their own internal energies and movement, at times drawing inward and at others seeking to burst from the binding of their frame.

40 ANNIE ST. WICKHAM, NEWCASTLE NSW.

www.art-systems-wickham.com/



GIZA, acrylic on canvas, 30 x 30 cm. John Barnes.



2021 CALENDAR

March 5 – March 21

Black and White: with a touch of red.

Hunter Valley Artists

March 26 – April 11

EXHIBITION -

Sylvia Ray and Hunter Valley artists.

April 16 – May 2

Athena Art Group

S Stewart, P Davidson, M McBride,
V Hardy, J Harrison, F Collier,
Margot Dugan, J Kearns, L Carson &
B Grieves

May 7 – May 23

"Six"

M Marcatili, H Campbell, S Taylor,
S Eve, K Gayner & K Bolton

57 Bull Street Cooks Hill NSW Hours: Fri Sat Sun 11am - 5pm

www.newcastlepotters.org.au



DENISE SPALDING



SHARON TAYLOR

57 Bull Street Cooks Hill NSW Hours: Fri Sat Sun 11am - 5pm

www.newcastlepotters.org.au



<https://nanshejewellerystudio.com/>

Shop 1-3 The City Arcade, 120 Hunter Street, Newcastle, NSW 2300

Barbara Nanshe Studio

Online Shop

Handmade. Ethical. Bespoke. Unusual. Original. Individual



<https://nanshejewellerystudio.com/>

Shop 1-3 The City Arcade, 120 Hunter Street, Newcastle, NSW 2300

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SCULPTURE ON THE FARM 2021

sculpture
on the farm



SCULPTURE ON THE FARM 2021

Sculpture on the Farm 2021 Dungog presents an extended 10 day exhibition of contemporary sculpture,
1 - 10 October.

This year you will be able to explore the indoor works in the galleries of Dungog and then discover the wonderful treats that can be found in the many new shops and cafes in town.

The outdoor garden and paddock works will again be displayed on the rural cattle property of 'Fosterton', only 8.24km from the main street of Dungog.

Sculptors - Applications for entry will open mid March via the Sculpture on the Farm website
www.sculptureonthefarm.com

Watch out for the Sculpture Dinners and Lunches which will be held in the wonderful Dungog restaurants during the exhibition. Sculptors will be the guest speakers on these occasions, a wonderful opportunity to learn about the various sculpture styles and practices.

Of course the James Theatre will be screening films and of course there will be a feature film on sculpture. Prizes again will be generous and Sculpture on the Farm will be acquiring a work to donate for public display in Dungog.



Art Studio Supplies Online

<http://www.artstudiosuppliesonline.com/>

Debra Liel-Brown

<http://www.debraliel-brown-artist.com/>



NURA NURA. H55 xW45 cm. Hand printed employing the artist's signature Multi-Sperse Dye Sublimation (MSDS) technique using disperse dyes, native flora and low relief items on delustered satin. MT Wisniowski.

Art Quill Studio

Marie-Therese Wisniowski,

<http://artquill.blogspot.com/>

GALLERY ON DOWLING



Deep in the Forest, H32 x W45cm. Acrylic on board, Helene Leane 2021.

Helene Leane
Jeanne Harrison

120 Dowling St. Dungog NSW.

www.heleneleane.com



Timber bangles by Michael Mogilevsky. Photograph courtesy Gerdi Schumacher.

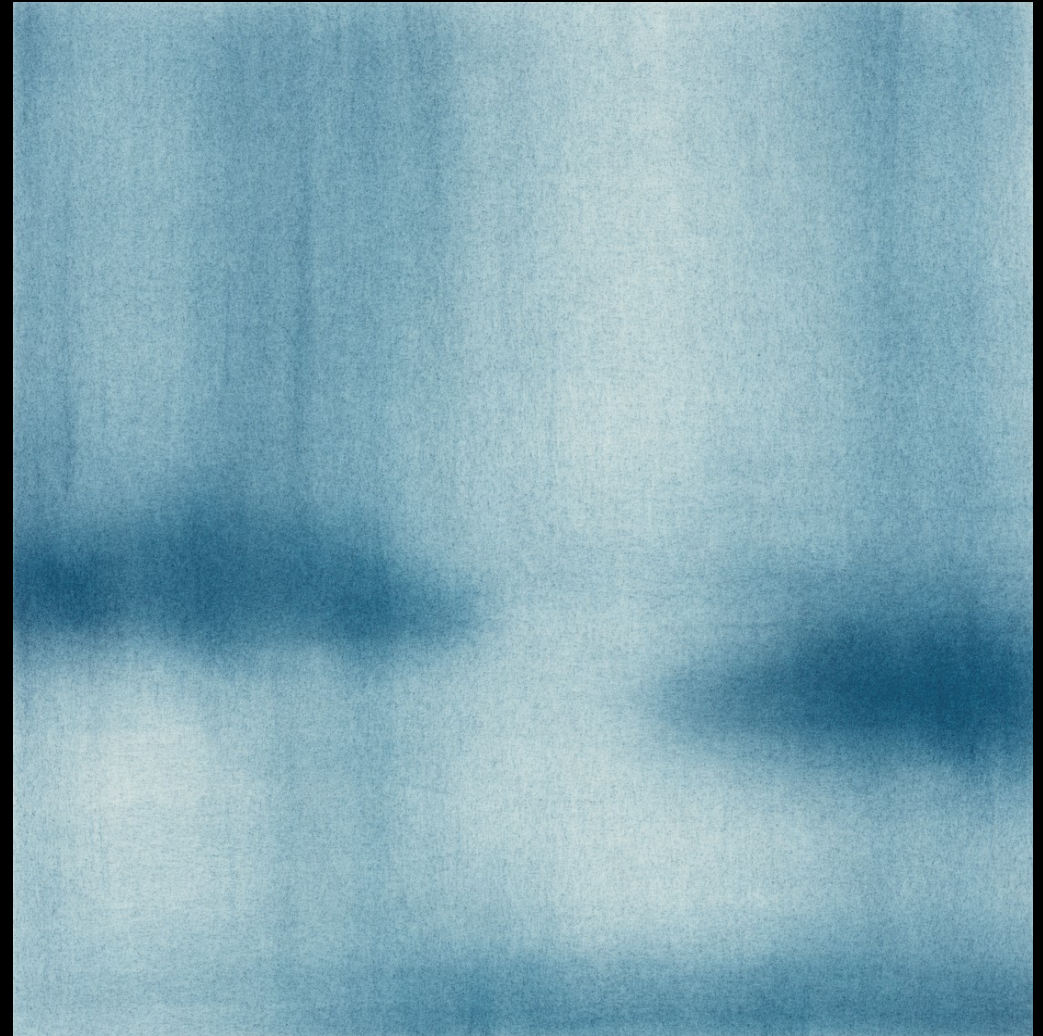
DUNGOG BY DESIGN *GALLERY*

224 Dowling St Dungog, NSW.

[https://www.facebook.com/
DungogbyDesign](https://www.facebook.com/DungogbyDesign)

■ GLOUCESTER GALLERY

Gloucester Gallery hosts an exciting program of quality monthly exhibitions presented by visiting and local artists and community groups. The gallery is a much loved and inviting space for artists and art lovers alike.



LAKE #1, Pastel on paper, H56 x W50 cm. Maryanne Ireland 2020.

GLOUCESTER GALLERY 25 Denison Street, Gloucester NSW. <https://gloucester-arts.com.au/art-gallery.html>

GLOUCESTER GALLERY CALENDAR

23 Feb to 21 March,
Country Days, Country Ways
John Andrews and Rachel Saunders

25 March to 18 April
The Circle
Debra Ansell, Dorothy Compton, Clare Felton, Judith
Hill, Maryanne Ireland & Jacqueline Immens McCoy

22 April to 16 May
Larger than Life
Ebony Bennett

<https://gloucester-arts.com.au/art-gallery.html>



'Larry' - Long-Billed Corella, Oil on Canvas, H914 x W610 mm.

Ebony Bennett.



Click on cover to view the issue.



www.studiolaprimitive.net

STUDIO LA PRIMITIVE ARTS ZINE

Arts Zine was established in 2013 by artists Eric and Robyn Werkhoven. Now with a fast growing audience, nationally and internationally. Their mailing list includes many galleries, art collectors and art lovers.

The Zine is free, with no advertising from sponsors. It is just something they wanted to do for the Arts, which has been their lifelong passion.

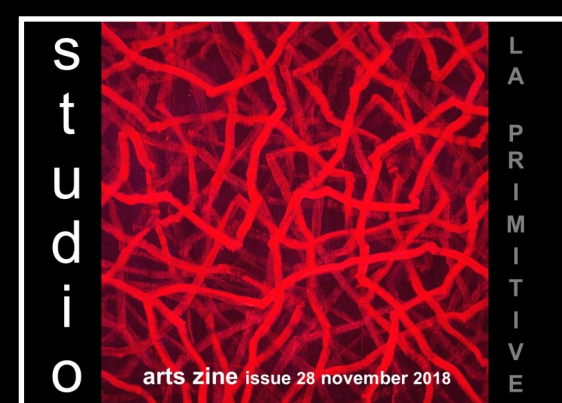
Featuring artist's interviews, exhibitions, art news, poetry and essays.

In 2017 it was selected by the NSW State Library to be preserved as a digital publication of lasting cultural value for long-term access by the Australian community.

Click on cover image to view previous issue.



Click on cover to view the issue.



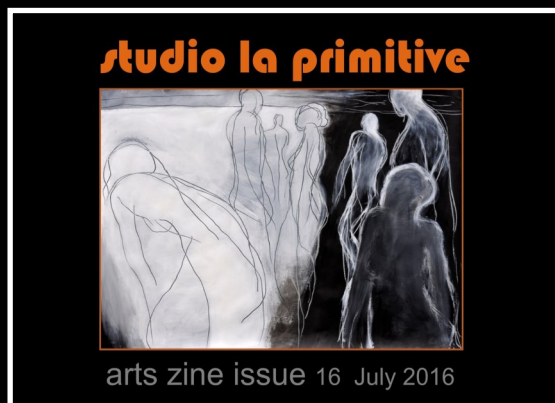
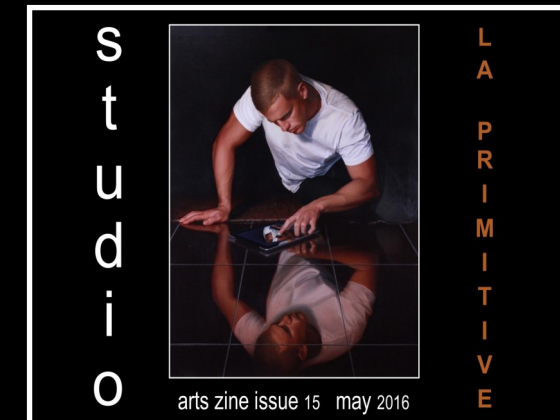


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studio la primitive



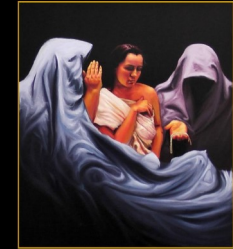
slp arts zine issue 1 oct 2013

studio la primitive



slp arts zine issue 2 nov 2013

studio la primitive



slp arts zine issue 3 dec 2013

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slp arts zine issue 4 march 2014

studio la primitive



arts zine issue 5 may 2014

studio la primitive



arts zine issue 6 july 2014

studio la primitive



arts zine issue 7 september 2014

studio la primitive



arts zine issue 8 nov/dec 2014

studio la primitive



arts zine issue 9 march 2015

STUDIO

Bearing the Load, acrylic on canvas
H40x W30cm. Robyn Werkhoven 2020.



RW

LAPRIMITIVE

www.studiolaprimitive.net

POETRY & SCULPTURE



ERIC WERKHOVEN



POETRY & SCULPTURE

The publication includes a collection of poems written over recent years, penetrating and profound observations on life. And a selection of Eric's dynamic and prolific sculptures.

Enquiries contact:

E: werkhovenr@bigpond.com

Page 230 : Left - Front cover, *The Fall*, Autoclaved aerated cement / cement / lacquer, H32 x W46 x B38cm. Eric Werkhoven 2013.

Page 230 : Right - CHINA, Autoclaved aerated cement / adhesive cement / lacquer, H93 x W44 x B27cm. Eric Werkhoven 2012.

Right: Eric Werkhoven at Studio La Primitive
Photograph by Robyn Werkhoven.





MATTHEW COUPER

info@mattcouper.com

FIST, Oil on canvas, H380 x W315 mm. Matthew Couper 2019.

MATTHEW COUPER
EXHIBITON CALENDAR 2021

Isolation Paintings, PAULNACHE, Gisborne, New Zealand, March 2021

Every Artist, City Gallery, Wellington, NZ,
27 March – 8 Aug 2021

Paradiso Finito, Galerie Gimpel+Muller, Paris,
France, 2021

The 29th Annual Wallace Art Awards 2020, Wallace
Gallery, Morrinsville, NZ 2021

The Skull Show, Sheppard Gallery, UNR, Reno, NV,
USA, 2021



THE SOURCE, Oil on canvas, H1525 x W990 mm. Matthew Couper

Rhino Images - Art and the Rhinoceros



Lorraine Fildes and Robert Fildes

Rhino Images - Art and the Rhinoceros

Lorraine Fildes and Robert Fildes.

Art and the Rhinoceros - There are over three hundred Rhino images in this book.

Whether in the ancient past or in the present the rhinos are always represented as huge, powerful and solitary animals. The book includes paintings, drawings, woodcuts, etchings, rock carvings and sculptures of the rhino all depicting the power of the animal.

These images of the rhino range from early civilisations such as in China, Roman Empire, Indus civilisation in Pakistan/ India area and from Southern Africa down to current day images of paintings and sculptures produced by modern day artists.

The text indicates where you may find these wonderful images as well as the websites of the artists concerned, the caves where the rhino images have been found and the places where posters use the rhino image.

There are very few of these magnificent wild animals left in the world, so unless they are protected and managed, artistic images will soon be the only viewing option.

Rhino Images – Art and the Rhinoceros, First Edition, 2017, is available for download at The Rhino Resource Centre web site.

Direct Link : http://www.rhinoresourcecenter.com/index.php?s=1&act=refs&CODE=ref_detail&id=1518479271

Page 234: *White Rhino crash at Whipsnade Zoo, England.* Image: Robert Fildes © 2019.

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Lyndals Favourite, acrylic on canvas, H110 x W110cm. Bridie Watt.