

# BLENDING BOUNDARIES

GOULBURN REGIONAL ART GALLERY  
SEPTEMBER 1 - OCTOBER 1 2011

Opening **Saturday 3 September 2pm**  
**by Elizabeth Brown**  
Executive Officer Southern Tablelands Arts

Goulburn Civic Centre  
Cnr Bourke & Church Sts Goulburn  
Open: Mon-Fri 10-5 Sat 1-4  
Closed Public Holidays  
Ph: 02 4823 4494  
Email: [artgallery@goulburn.nsw.gov.au](mailto:artgallery@goulburn.nsw.gov.au)  
[www.grag.com.au](http://www.grag.com.au) [www.goulburn.nsw.gov.au](http://www.goulburn.nsw.gov.au)

Nicola Dickson

Robyn Kinsela

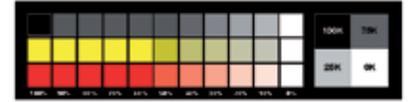
Tracy Luff

Danie Mellor

Jason Wing

Cover image: Jason Wing *Self Portrait* 2010





**JASON WING**

*Registration (Colour Chart)* 2009 digital print on aluminium, 60 x 200 cm

This work deals with the current prejudice and judgement of Indigenous and non Indigenous people. This work explores the cultural validity of unique individuals by pigeon holing and subjective personal prejudice. Does a person's cultural validity depend on how black / white you are?

Cover: *Self Portrait* 2010 spray paint and cement, 80 x 25 cm

I am challenging the stereotype of what an Aboriginal person looks like. I have painted the Aboriginal garden statue white to reference my skin colour. I replaced the spear with a Chinese weapon that I used when I studied Martial Arts as a child. My eyes are blue so I painted the eyes blue. This work aims to break down stereotypes of Aboriginal people by incorporating elements not normally considered to be Aboriginal.

**DANIE MELLOR** L: *An Enveloping Darkness (Anticipating the Fall)* 2010 pencil, pastel, glitter, Swarovski crystal and wash on Saunders waterford paper 72.5 x 97.8 cm, R: *The Crying Kangaroo* 2009 pencil, pastel, gold dust, Swarovski crystal and wash on Saunders waterford paper 72 x 55.5 cm

"Mellor investigates the convergence of culture, environment, history and people. Colonial settlement is depicted through architecture as buildings become symbols of power, civilisation and domination over the landscape and its inhabitants. Elaborate gold frames reminiscent of a past Imperial era enable the works to be interpreted as depictions of experience from an age of discovery. Deliberately employed by Mellor, they operate in stark contrast with the quietly modest forms of Indigenous art." Michael Reid, Gallery

**TRACY LUFF** *Tip-toe tip-toe where can I go? (details)* 2011 corrugated cardboard, dimensions variable

The arrangement of this installation is not random; the assignment of each element is in accord with natural laws. In nature things move toward a state of harmony, "water finds its own level". Such natural laws are applicable in social situation too. Individually, each piece starts with a small beginning upon which layers of experience build. Swelling, blossoming in its maturity yet still finding its way. In the final arrangement, those sharing certain things in common seem to gravitate towards each other, yet all, still on tip-toe, still want a peaceful existence free from conflict.

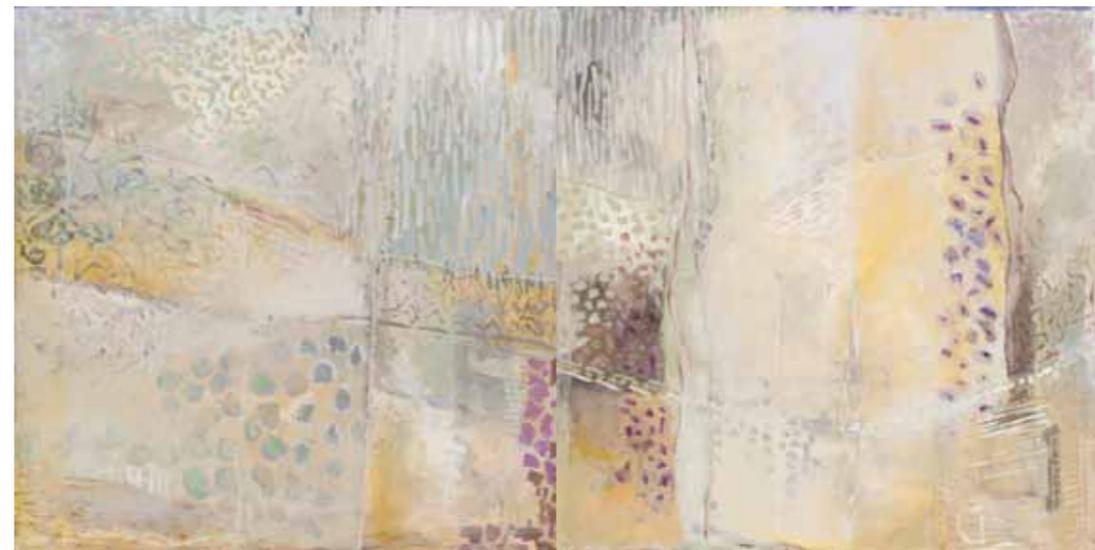


**NICOLA DICKSON** *Barthelemy Roger's Bedgi-bedgi* 2009 (detail left), acrylic and oil on MDF, 200 x 112 cm

My paintings investigate the complex meld of feelings and thoughts I experience in response to our natural surrounds in Australia. The sensation I feel of being different or 'other' to the natural world is countered by my sense of being an Australian, an identity forged in relation to perceptions of the flora, fauna and indigenous people of this land.

**ROBYN KINSELA** L: *Beyond the Back Fence* 2011 acrylic on canvas 81 x 162 cm R: *Seeking Songlines (detail)* 2011 acrylic & oil on canvas 81 x 81 cm

I go beyond the visual and onto the sensual. I am as interested in painting what I feel as in what I see. There are sounds, textures, smells, patterns, spaces that make up our landscape, and by tapping into these elements, I try to build a visual dialogue between indigenous and non-indigenous Australia. My work has to become a thing of interest, beauty and inquiry.



## **Blending Boundaries**

Goulburn Regional Art Gallery September 1 - October 1, 2011

*Notoriously, many artistic programmes, manifestos and even whole treatises on art were first formulated in hasty response to public incomprehension of critical onslaughts.<sup>1</sup>*

This is an exhibition about NOW, by 5 individuals who want to confront the viewer with questions and ideas not answers. The subject of *Blending Boundaries* is intensely singular as each person's 'borders' are unique.

This exhibition brings together a group of artists independently exploring their own cultural crossings; and their perceptions of Australian society's reinforced borders as described in the quote above. These reinforced borders are most likely to be a construct driven by public incomprehension of the critical issues of debate in Australia's historical narrative. However, we cannot forget that these borders are also a result of very different cultures, indigenous and non-indigenous, meeting each other with incomprehension and very different aspirations.

Agreement is not sought or wanted by the five artists; indeed the strength of the exhibition comes from each artist's singular interrogation of the contested territory of ownership, history and memory.

Landscape and ownership are frequently triggers for battle and distress, but each of these artists, indigenous and non-indigenous, engage individually and personally with Australia's earthy reality. Response to land is unique, influenced subjectively by a person's cultural and environmental experience; the realities may differ but the emotional depth of the engagement is equally valid.

So it is with history and memory. There is no universally agreed history narrative; records of triumph are equally records of despair, documentation of pride is also documentation of shame and so artists in this exhibition document and portray the cacophony, chaos and discord of historical memories.

However, artists Nicola Dickson, Robyn Kinsela, Tracy Luff, Danie Mellor and Jason Wing also take the viewer on an intensely exciting journey where each personal experience and viewpoint illuminates and expands our existing understanding.

Gillian McCracken, July 2011

*Freelance Arts Writer and Curator*

### **Floor Talk**

Thursday 8 September  
12.30pm

with Dr Danie Mellor,  
lecturer in Theories of Art  
Practice, Sydney College  
of the Arts (Free)

### **Floor Talk**

and Photoshop practical  
demonstration with artist  
Robyn Kinsela 11am-1pm  
Thursday 22 September  
(Free)

Danie Mellor, represented by  
MICHAEL REID

Nicola Dickson, represented  
by Beatty Gallery

Tracy Luff, represented by  
NG Gallery

Jason Wing, represented by  
EDWINA CORLETTE GALLERY



<sup>1</sup> Sourced by Robyn Kinsela: Vergo, Page 7 *The Music of Painting* by Peter Vergo, Phaidon Press 2010

