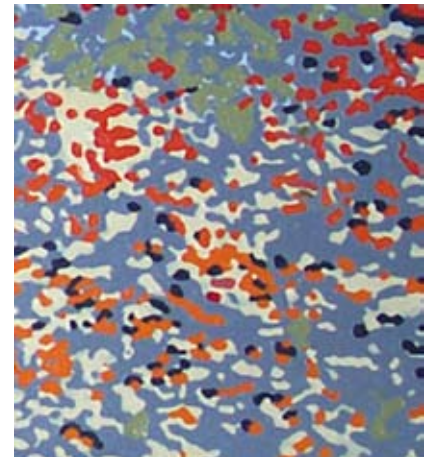


# the PILOTAGE 2

## artwork

The artworks collected for the PILOTAGE 2 features a collection of contemporary art by national and internationally recognised artists living in the region. All works reflect the landscape and environment of the Northern Rivers region and include artworks by Lyndall Adams, Darren Bryant, Jan Davis, Gary Jolley and Jude McBean.



### lyndall adams

*swinging 1*, oil on linen, 2007 and *camouflage sequence iv*, 10mm acrylic print - double pass, edition 1/5, 2007.

Lyndall Adams exhibits nationally and internationally and lectures into the drawing units at Southern Cross University. Lyndall lives and works in Wooloweyah and has recently completed her PhD by research, titled *the indeterminate precision of narrative*. An extract from her catalogue essay written by Gary Jolley for the exhibition of this work follows.

*Lyndall loves stories. She loves telling them, hearing them, collecting them, witnessing them and being in them. She is a consummate storyteller and she knows her craft.*

*This exhibition The Indeterminate Precision Of Narrative is a story. A fluid and flexible story that is constantly being written and performed. As you engage with the works you become aware that they are a collection of intersecting narratives acted out by family members and the author. The trajectory of the multiple plots is the encounter of studio practice meets personal histories and contemporary descriptions of academic life. The setting is the idyllic banks of Lake Wooloweyah. The location of this episode is the Grafton Regional Art Gallery.*

*The saga unfolds through a sequence of works like "Swinging 4, Swinging 2, Making 2 and Sticks and Stones". Each work behaves like a one act play. Individually they describe the story of an idyllic childhood ... innocent, self absorbed and insulated from world events. Collectively their story goes beyond such a narrow interpretation.*

*The witness to these events, the mother/artist, is also the narrator/witness/architect of these events. She secures the nurturing environment for the principle character and determines the nature and parameters of the picture space through the act of "colouring it in". The scene has become a pictorial-virtual-metaphorical space mediated through the multiple technologies that conjure the representation and the heritage of picture making that informs their design and production. It is a picture!*

*It is here that Lyndall's innovative skills and virtuoso techniques are sublimely displayed. From informal photograph, countless digital manipulations, and acrylic underpainting the process is mapped out ... and in that arena where the oil paint and the image collide a poem is uttered with every brushstroke. Here, the formal properties of figure and ground, colour and shape weave a magical spell that transforms paint into life. In this space, the image must be performed it cannot be painted ... and that's another story!*

*There is no single story that can explain our historic present ... The Indeterminate Precision Of Narrative is not a single story.*



**lyndall adams**

*archive ... memory*, oil on canvas, 2005 and *history ... memory*, oil on canvas, 2005.

These works are from the *ellipsis* series of 2005.

**artists statement**

hidden in the ellipses  
somewhere between memory, archive and history great stories hide.  
ordinary lives imagine extraordinary tales  
half forgotten images are tied together by memory  
often quoted with much hesitation, many omissions and a certain lack of clarity.  
it is those stories that interest me.  
that indeterminant betweenness lurking just out of reach  
that unfinished sentence glossed over by ...  
that ... in a quote it is assumed that we are all familiar with

it is that omission,  
that hesitation,  
that lack of clarification,  
that has shaped this collection of paintings.

**lyndall exhibits with:**

John Gordon Gallery, Coffs Harbour, <http://www.johngordongallery.com>  
Michael Reid Galleries, Elizabeth Bay, <http://www.michaelreid.com.au>

**contact**

<http://www.lyndalladams.com>  
[lyndalladams@bigpond.com](mailto:lyndalladams@bigpond.com)



### **Darren Bryant**

*post card from Lismore*, mixed media and etching on paper, 2007.

Darren Bryant's artistic practice is concerned with site-based investigations. Darren completed his Master of Arts by Research in 1997 at Southern Cross University, with work that explored the familiar landscapes of childhood, family and the everyday and this theme has continued into his present work. Darren has won a number of major awards such as the Community Printmakers of Murwillumbah Print Prize in 2001, which was a collaborative work with Gary Jolley. He was recently invited to participate in the Fifth Mondial Triennial of Small Sized Prints, an international exhibition which toured Europe. He is represented in the collection of the Queensland Art Gallery, Art Gallery of South Australia, Print Council of Australia and Artbank.

Darren teaches Printmaking and Drawing at Southern Cross University.

### **Jan Davis**

*Terania page 4*, sugar lift etching on black hahnemuhle paper, 2007.

Jan studied printmaking at Phillip Institute of Technology in Melbourne and graduated with a Postgraduate Diploma in 1981. She completed a Master of Arts at Southern Cross University in 1995 where she currently holds the position of Associate Professor in Visual Arts.

Jan mounted the first of four solo shows at Niagara Galleries in Melbourne in 1988. She is now represented by Grahame Galleries + Editions, Brisbane. She is nationally recognised for her work with new print technologies and artists' books and in 1995 she won the Fremantle Print prize with SOLOMON, a seven-volume artists' book. Her works are included in the collection of the National Gallery of Australia, the Australian National Library, and many State libraries.

Since 2003, she has been working on a series of prints and drawings based on the landscape around her studio just north of Lismore. The works for the Terania series, particularly engage with the way light can change the way we experience a place. Whilst we know we stand and gaze upon the same place, the changing hour of the day and the season of the year can transform the space into something new each time. The drawings and prints for this series are like fragments of sensation rather than representations of particular places. They describe the resonating presence of Terania valley in her day-to-day life.

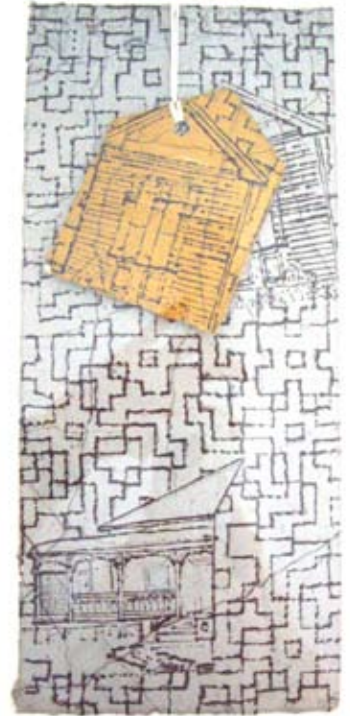
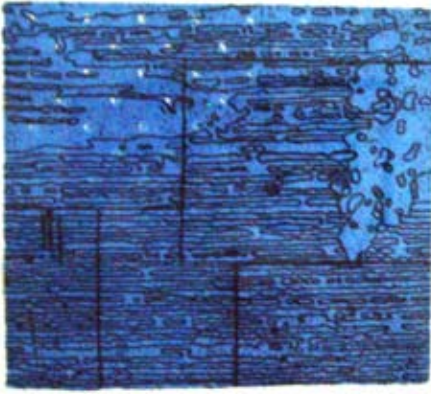
### **Jan exhibits with:**

Grahame Galleries + Editions, <http://www.grahamegalleries.com/>

### **contact**

[info@grahamegalleries.com](mailto:info@grahamegalleries.com)





### **Gary Jolley**

*Clouds over Diggers Camp*, etching on paper, 2003-2007.

Gary Jolley works between Germany, Dunoon and Diggers Camp. Gary's work examines how our enculturated way of seeing is informed by previous representations of land (in this case 18th and 19th century metal engravings).

*When we look at the landscape our vision is filtered by cultural lenses and by our experiences of living in it ... when I look at terrain through these lenses, my previous experiences of places and terrain and my preoccupation with the genre are part of the vista. For me, the contemporary experience of looking is thickened by the experience of the landscape of the past.*

Gary has an extensive exhibition history. Highlights include metropolitan and regional galleries. His bibliography features regular descriptions of his practice. Recent articles by Rilka Oakley, Arlene Dalton and the artist in *Imprint* reveal critical insights into his work. Gary's work has been acquired by numerous public and private collections. Gary is the co-ordinator of the Printmaking and Drawing programs at Southern Cross University.



### **Jude McBean**

*Clarence view*. etching and aquatint on paper, 2003.

Jude McBean trained in visual arts at the College of Fine Arts, University of New South Wales, and at the Sydney Teachers College. After graduation Jude worked in various community based organisations and taught in tertiary and secondary institutions. Jude established herself as a regional artist of the North Coast after moving here in 1983. Jude McBean has been Director of the Grafton Regional Gallery since 2002. Her innovative work in education at the Grafton Regional Gallery has received recognition on a national scale. Jude is currently President of the Regional Galleries Association in NSW.