

heritage uncovered – artist biographies

Alison Alder

I am a visual artist whose work blurs the line between studio and social/political art practice. I have worked within community groups, research institutions and Indigenous organisations. My artwork is focussed on empowering communities through the visualisation of common social aims and under-represented histories.

My work has been exhibited in several key Australian exhibitions including, most recently, *Know My Name* at the National Gallery of Australia (Canberra) and *Portrait 23: Identity* at the National Portrait Gallery. It is held in major Australian and international public and private collections including the National Gallery of Australia and the New York Public Library Print Collection.

#alder.alison

Surya Bajracharya

My practice shifts between printmaking, painting and sculpture, and I make work that oscillates between place, politics and personal experience. Since graduating with honours from Printmedia and Drawing, ANU School of Art in 2004, I have had numerous group and solo exhibitions and have been frequently shortlisted for prizes around the country, including the 2024 Darling Portrait Prize, National Portrait Gallery.

Recent solo exhibitions include, *Possibly Maybe*, Studio Altenburg, Braidwood, *Passenger*, Megalo Print Studio and Gallery and *Oceans Apart, Oceans Between* at Canberra Contemporary Art Space. My professional experience includes tutoring at ANU School of Art and Megalo and I'm currently working at the NGA in Conservation, Mountcutting and Framing.

#suryabajracharya

Paul Bott

I entered this ancient and noble art form in 1979 after studying fine arts for three years in Melbourne. Upon completing a four year apprenticeship I travelled to various parts of the world – Europe, Africa, Iceland and Australia, experiencing other forms of jewellery making. I then settled in Sorrento, Victoria and established the House of Kraftwerkz Gallery. For over a decade Kraftwerkz exhibited a fine collection of metal work created by myself and other talented jewellers, gold, silver and platinum-smiths, engravers and enamellists. During this time I served five years as president of the Gold and Silversmiths Guild of Australia which gave me a solid understanding of the Australian industry.

It is my passionate endeavor to carry goldsmithing to the highest realms of artistry. With my stand-alone solar powered workshop now situated in the

Braidwood area of New South Wales, I am inspired even more to create very decorative and detailed objet d'art and other works, I hope equal to the past masters of old.

I specialise in chains and bracelets with padlocks. The history of padlocks over the centuries has been to keep items of sentiment and value protected, which is part of the inspiration of my work.

Lucinda Boyd

Until 2010 I had been a practising artist, exhibiting regularly in solo and group exhibitions since 1981. I made no conscious decision to stop doing that, but when my father died in 2011, my time was totally taken up with managing his estate. It includes a huge collection of artworks. Not only a lifetime of the work of both his, and my mother's, but generations of family and friends. My mind has been full of the images, titles, provenance plus endless stories about their lives. I honour that legacy, but there has been little headspace for me to turn to thoughts of seriously rebuilding my own practice as yet.

Tim Brook

I am an independent media artist and a lapsed mathematician. I've been making audio-visual works for more than forty years, collaborating with composers, performers, poets, theatrical directors and visual artists. I enjoy the excitement and the risks of collaboration, and appreciate the depth and richness that collaboration can bring to a work—there's always something unexpected—but I also admit to one or two disasters.

My photographs are combined with recorded sound and commissioned music. I combine images on a screen, blending them one after another to produce a sequence of slowly changing pictures. These works are an invitation to make connections—an invitation to observe not things but relationships between things. Meaning appears in the space between the images.

hingstonbrook.com

Victoria Clutterbuck

I have drawn and painted and made things all my life. I love to try new things so I have tried many other media besides oils, acrylics and watercolour, including printmaking, particularly relief printing, embroidery, fabric, clay sculpture, and wood sculpture.

Representational art is my sphere of interest as I love the intense experience of gazing at and analysing something which up to then, I had thought I knew well. There is always something to discover. I have a Diploma of Design and Colour, Shillito Design School, Sydney (1974) and Bachelor of Arts (Visual), Major in Printmaking, Canberra School of Art, Canberra (1987).

Bill Dorman

I'm a Goulburn-based artist and teacher working in metal sculpture and jewellery. I often explore themes of justice, immigration, climate change and the disconnect of humans from their communities and the environment. I have exhibited and taught in Australia, Canada and New Zealand and am short listed in the North Sydney Art Prize for 2024.

The motivation to explore widely political and futurist themes has arisen from my career as a teacher and as a dedicated participant in local community and political spheres. Immigration is a central theme of my work in this exhibition. I want to encourage an empathetic approach in response to the politicised and manufactured cultural division of asylum-seeking by boat.

I have developed an iterative and flow-focused creative process to develop a distinct visual language. I hammer sheet metal into spindly tapered cones and long smooth organic vessel shapes, using high temperatures to create colourful patina and melded metals. I am also a habitual collector of discarded, second-hand and scrap-yard destined materials. In combining these with hand-made and hammer-formed elements, stories from found materials strengthen the themes in my works. I use brass from Goulburn's original courthouse roof, for example, to critique and question the place of the justice systems placed into Australia by colonising powers. I am currently working to develop works that investigate futurist ideas of immigration and evolution in a climate-altered world.

#billdormanart; billdorman.com.au

Lea Durie

I am an artist based in Braidwood, NSW considering the interplay between post-colonial land use, climate change and our connections to place, influenced by feminist discourse. I investigate these ideas through sculpture, vessels, mark-making and installation artwork with ceramics as the primary medium. Most recently I have been working with wild clay to explore the traces of the past that remain in developed landscapes.

Awards include two Emerging Artist awards at the ANU School of Art and Design Graduating show in 2023, a Craft ACT Emerging Artist's award, a Belconnen Arts Centre Solo Show award, and a Highly Commended in the Klytie Pate Ceramic Awards 2023. I've exhibited in numerous group exhibitions and have two solo exhibitions and a number of group shows planned. I studied for a Bachelor of Visual Arts and will complete my Masters of Contemporary Art Practices at the Australian National University School of Art and Design in mid 2024.

#lea_durie

Cecile Galiazzo

The titles of previous exhibitions allude to the themes and concepts of what

my visual arts practice is about. *Paradiso, State of Mind, In My Father's House, Familiar and Unfamiliar Territory, Pilgrimage, The Passing of The Soul* – speak of journeys, emotional and physical displacement and relationships.

As a first generation Australian, childhood was filled with European customs, religious culture – stories of ancestors – farmers, milliners, shoemakers, cabinetmakers – all makers or craftspeople in one form or another.

I have crossed many a divide in seeking out the materials in which to work – mostly printmaking and works on paper – and more recently the reuse of things that have been discarded. Most recently, I am concerned with the uprise of anger and violence – in Australia and abroad. Fear and anger arising from a sense of powerlessness or separateness from “the other”. Trying to “get somewhere” or to be something “different” or “more”.

In reality, you, me, we are not separate from each other or nature – we are that. Human life is a miracle. When we reconcile ourselves to this there is true connection – no separation.

The wonder and awe of nature and the landscapes I inhabit continues to be my muse.

#cg_artmamma

Gwenna Green

My ceramic practice began when I studied at Canberra Art School from 1977-1980 and it has continued off and on depending on workshop space and circumstances.

I hand-build because this technique allows the freedom to make a variety of shapes. It's more sculptural than functional. I have never really been interested in what some might consider the traditional boundaries between fine and applied arts.

My work reflects my observations of the flawed nature of our world.

#gwenna_green_ceramics

Basil Hall

I am based in Canberra, and have been running workshops and teaching since I graduated in Printmaking from the ANU in 1986. I have occasionally worked as a university lecturer and have been the Director of printmaking workshops in Canberra (Studio One), Darwin (Northern Editions at the Charles Darwin University) and Basil Hall Editions in Braidwood and, currently, Canberra. In 1995 I received a Churchill Fellowship to travel & study at printmaking studios in France, Germany, Italy and USA.

I have worked extensively in aboriginal communities for 30 years and have editioned prints for hundreds of artists. By arrangement, I work regularly with

groups of four-five in my studio, by invitation, I teach Australia-wide and by inclination, I have been taking artists to my shared studio on Skopelos Island in Greece for the last 12 years.

From 2024, I plan to spend time in my own art practice. Covid got me going again!

#basilhalleditions

Lizzie Hall

I studied printmaking at the Canberra School of Art from 97-2000. My art practice involves painting, drawing, print and sculpture. I have exhibited around Australia in exhibitions, competitions and festivals such as the Canberra Biennial. I live and work in Braidwood, NSW.

#stillrickspeedy

Maggie Hickey

I was born in the UK but have lived in Australia since 1974. After retiring from politics in the Northern Territory I studied Visual Arts at UNISA, majoring in glass and with printmaking as an elective. Now I mainly work with hooked rug-making, using wool carpet yarn, dyed blankets and mixed fabrics. The subject matter is varied but often reflective of the environment around my home in Mongarlowe, NSW.

I've exhibited with Braidwood Regional Arts Group and Altenburg Gallery, Braidwood and my work is in private collections in New Zealand, Australia and United Kingdom. *Fire Rug* is part of the collection of the National Australian Museum, Canberra.

Ruth Hingston

I work with embroidered textiles and mixed media. My art practice concerns the complex relationships between landscapes, housing, daily domestic life and vernacular culture. I am a keen observer of Canberra's contemporary urban development on farmland and natural landscapes. I have a Masters degree from the ANU School of Art and am an Accredited Professional Member of Craft ACT.

hingstonbrook.com

Deb Johansen

I was born on the Far North Coast of NSW and trained as an Early Childhood teacher but have always maintained an art practice. I attended Canberra School of Art as a mature age student in 1991/92. In 2001 I took leave from teaching and dedicated a year to painting. In 2015 I finally decided to take off my teacher's hat and pursue and develop my creative passion full-time. I'm a painter of landscape and country, relishing being immersed in a location and

responding to its sights and sounds. I now live and work on the Far South Coast.

Since 2015 I've been a finalist in the Waverley Art Prize, Pro Hart Outback Prize, Hawkesbury Art Prize, NSW Parliament Plein Air Painting Prize, BAM Art Prize and last year was a finalist in the Mosman Art Prize. I've undertaken residencies at Kelton Plain NSW, Fowlers Gap NSW, and Cataract Gorge Tasmania.

#deb.johansen

Sam Kidd

Julian Laffan

I'm an artist, educator and curator living in the historic town of Braidwood, New South Wales, Australia. I graduated from the School of Art at the Australian National University in Canberra, and specialise in contemporary woodcuts and drawings, using these mediums to create sculptural objects and works on paper that explore themes of history and identity. I have produced a series of exhibitions that developed mentorship partnerships between emerging and established artists from across Australia. I'm a member of The Culture Kitchen, a Canberra-based cross-cultural collaborative print group and have also worked on cross-cultural print based projects in East Timor, Indonesia and on the Thai-Burma border. My works are in the collection of the Australian Print Council, Canberra Museum and Gallery, and private collections. I am represented by Beaver Galleries, Canberra ACT Australia.

julian_laffan.squarespace; #julianlaffan

Nikki Main

Early in my journey with glass making I was at my local land care group meeting where the group was talking about the 'road ahead' following the drought and the bushfire of 2003 that ravaged our land. I became interested in the journey of water in the land and its integral role in nourishing the soil for plant growth, as the major source of inspiration for my work in glass. More recently I've focussed on the broader topic of the fragility of the earth and the need for humans to understand the significance of the web of connections between living and non-living components of the environment.

Glass can mimic clay and can shimmer like water. I use a muted palette of browns, greens and blues to depict the soil and sediment of rivers and more recently the escarpment and sea of the NSW town of Thirroul where I live.

I graduated in 2008 with first class honours from the ANU School of Art Glass Workshop. Since then I've exhibited widely in Australia and in 2010 was the overall winner of the South Australia Museum's Waterhouse Natural History Art

Prize. I have a studio in Woonona and work out of the Canberra Glassworks.

www.nikkimain.com

Jakub Mazurkiewicz

I am a self-taught artist with a background in laboratory research science. I now specialise in crafting titanium jewellery.

My artistic endeavour is about the exploration of abstract infinity within a tangible, handheld context.

www.charleysforest.com.au

Sky Mazurkiewicz

I acknowledge the traditional custodians, the Walbanga people of the Yuin Nation of the lands on which my studio is located. I'm a self-taught silversmith with a background in environmental science.

#charleysforestsilver

Lis Mertens

After attending the Canberra Region Feltmakers Annual Exhibition, Bazaar and Fashion Parade in 2004, I became a member and have taken advantage of the opportunity to attend workshops with many notable local, interstate and international feltmakers.

I've exhibited in Canberra, Braidwood, Bungendore, Sydney, Melbourne and Alice Springs since 2005 and am a winner of awards at the Royal Canberra and Sydney Shows as well as the Melbourne Scarf Festival and a Telstra Art Award at Gundaroo in 2008.

The appeal of the "one-off" nature of feltmaking to produce unique pieces, and the endless opportunity to explore colour and combinations of fabric (eg. fine cotton voile and silk) with wool, have been extremely addictive. An extension of my felt-making practice has been to combine found examples of artisanal and vintage fabrics with fine merino wool to create the #preservationfelt series.

#lismertens

Catherine Moore

Art has always been part of my life; as a child I would sometimes accompany my father to Royal Art Society weekend classes around Sydney Harbour, go with him to draw old buildings in Parramatta and watch as he painted land and seascapes on the South Coast. Later, at art school in Canberra, I loved the processes and possibilities of etching and the magic of the darkroom, but

afterwards I reverted to painting because it was easier and more immediate, especially with limited facilities in the bush, where I moved in 1986.

From that time much of my art has centred around the beautiful landscape that surrounds me, with my parallel life as an activist invariably making its way in. Offcuts of the reclaimed timber I used in my house started my attachment to painting or using watercolour pencil on wood, and my solo exhibitions almost always are a combination of painting, photography (now digital), and artist books.

Since art school I've been in 42 selected exhibitions and 82 group and other solo exhibitions and won the odd prize here and there.

#catherinepmoore; www.artandactivism.com.au

Libby Moore

Originally a graphic designer, I subsequently developed this work into a painting practice in my north-western Sydney home-studio whilst raising my four children. I work predominantly with acrylic paint to create semi-surreal still lifes incorporating my favourite glass and ceramic friends. I'm currently in my third year of a Bachelor of Fine Art, specialising in printmaking, including relief, intaglio and screen, at the National Art School, Darlinghurst.

In 2023 I was awarded the Georges River Art Prize Acquisitive, received the Hornsby Shire Local Artist Award in the Hornsby Art Prize and won First Prize for Still Life and Contemporary Art in the Aspects Art Show. I also completed residencies at Chris O'Brien Lifehouse and Royal Prince Alfred Hospital. In 2022 I was a finalist in the Fisher's Ghost Art Award, Greenway Art Prize, and had a solo show at Ditty Wheels gallery, where I'll be showing again in 2024. And most recently I'm a finalist in the 2024 Ravenswood Australian Women's Art Prize.

#libbymooreart

John Pratt

I am a graphic artist working across a range of media including printmaking, collage, drawing, artist books and projections in public space. Through a series of exhibitions I have been exploring the impact of human presence within a range of natural landscapes and constructed environments.

These landscapes or sites have ranged from National Parks in the ACT to southern coastal zones through suburbia to the streetscapes of the CBD. In each case the focus has explored the interchange of our existence and the physical space that surrounds us – we impact on the environment and in turn we are determined by it.

As part of this research and creative output I have also worked as a senior lecturer in the Printmedia and Drawing Department at the ANU School of Art.

Over that period I have exhibited regularly including 15 Solo Exhibitions and participated in an extensive range of Group Exhibitions.

In addition to my own studio practice I have a deep commitment and engagement as coordinator and tutor with a range of projects involving community groups and in particular with programs which focus on creative practice and visual inquiry.

Angelo Rossi

#itsahoax

Franki Sparke

I'm a visual artist, printmaker and illustrator, represented in the Australian National Gallery, Artbank and many of Canberra's public places.

My artwork, both print and illustration, has been selected and awarded internationally at events such as the Krakow International Print Triennial (Poland), Guanlan Print Biennial (China), Bologna Children's' Book Fair Illustrators Exhibition (Italy), Cheltenham Illustration Awards (UK) and NAMI Illustration Concours (South Korea). I received First Prize in the 14th International Competition of Illustration, Associazione Culturale Teatrio of Venice in 2008.

I work mainly with simple printmaking techniques such as relief-print, stencil and hand-cut rubber stamps. Most of my artwork is improvised at the printing stage and includes either text and/or narrative elements. I'm currently working from my studio in Gorman House Arts Centre and at Megalo Print Studio in Canberra. Most recently, in 2023, I completed a commission for prints and wall-murals displayed within the new Antenatal Unit at the Canberra Hospital.

frankisparke.com.au

Kate Stephens

I am an artist currently working on Walbanga country in Braidwood, NSW, and have been painting and exhibiting in the Canberra region since graduating from the Canberra School of Art in 2001. My work focuses on Australian narratives of distant conflicts, most recently with works addressing the failures of Australia's involvement in the war in Afghanistan.

#kate_stevens_artist

William Verdon

I've been a manufacturing jeweller for 38 years, having done an apprenticeship straight out of school. I currently have a small business in Braidwood doing this. My work passion is to create new pieces of jewellery from old materials. I also have a love of photography and, to a more hobby

extent, watercolour, so I pursue these interests as a member of Braidwood Regional Art Group. I endeavour to make my art say something.

#wdv_manufacturing_jeweller