

## water[shed] – 50 Years / 50 Artists

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### reversal

*a change to an opposite direction, or course of action*

The restoration of Lake Pedder requires a reversal. A reversal of a decision that was, and will always be, highly contested. A reversal of an industrial process, once celebrated, but now increasingly obsolete. A reversal of a social and political status quo that championed hydro-industrialisation, but now needs to navigate a climate crisis and biodiversity collapse by embracing environmental restoration and re-wilding. A reversal of attitude to the Earth.

Alphabetical order is supported by convention. Alphabetical order is early-ingrained knowledge. Rote learnt, rarely challenged.

What happens if we reverse the order? You might be seen to be a rebel. You might be accused of trying to upend hierarchy. It is a simple thing, but a powerful metaphor. To present the works of our 50 artists we are using reverse alphabetical order to signal our intent to continue calling for a reversal of the catastrophic decision to flood Lake Pedder.



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# Helen Wright

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## **Work Details**

Eyes to the wind (of change) 2021  
pearlescent oil paint on linen  
102 x 101 cm

## **Artist Statement**

Birds sense change. Their survival depends on their instinct for it. There is a change in the wind for the birds of Lake Pedder. No longer the drowned landscape of memory or imagination. The pink quartz sandy beach and the blue water, a habitat uncovered for everyone to wonder why such a natural marvel was ever drowned in the first place.

## **Biography**

Born Sydney, Lives and works in Hobart.  
Represented by Bett Gallery, Hobart and Niagara Galleries, Melbourne

## **Selected Collections**

The Australian National Gallery, The National Gallery of Victoria, The Art Gallery of New South Wales, The Art Gallery of South Australia, Queensland Art Gallery, Parliament House Collection, National Works on Paper Collection Mornington Regional Gallery, Gippsland Regional Art Gallery, Burnie Regional Art Gallery, Macquarie Bank Collection, Artbank

## **Links**

<https://www.bettgallery.com.au/artists/62-helen-wright/overview/>

<https://niagaragalleries.com.au/helen-wright/>





# Philip Wolfhagen

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## **Work Details**

Fathoms down 2021  
oil on board  
30 x 31.5 cm

## **Artist Statement**

At the start, it seemed an abstract idea to make art about a place lost when I was nine years old. I vividly recall the outcry as a child. I had one grandmother who was outspoken, perfecting writing letters to the editor on the subject, but I also had an uncle who was a Hydro engineer, so I was acutely aware of the conflicting views.

As I grew older the focus shifted to the protection of the lower Gordon and Franklin Rivers. In my mind any thought of draining Lake Pedder was eclipsed by the magnitude of the next epic battle. As the lifespan of the dam infrastructure approaches its use-by-date, it is appropriate and perhaps inevitable that I would contemplate the question of restoring Lake Pedder.

I was curious about what might come from a painting induced by the meditation on the loss of Lake Pedder. I immersed myself in photographic records and Bob Brown's book. I tried to find a motif and a perspective that could articulate the loss. I am indebted to Olegas Truchanas for his photo of sand patterns on the Lake Pedder beach. I imagined myself drowning in the tea-coloured water, of 'dreaming I was fathoms down' (a line from Britten's opera based on Melville's Billy Budd). I was surprised by how emotional I became in the painting process. Perhaps it was the music, but I really felt I had immersed myself, and truly understood the magnitude of what was lost.

## **Biography**

Born Launceston, Tasmania, 1963. Lives and works in Longford, Tasmania.

Philip Wolfhagen is recognised as one of Australia's leading contemporary landscape painters. His paintings are inspired by the atmospheric landscape of northern Tasmania and the emotive qualities of light and weather. Philip Wolfhagen studied in Hobart before moving to Sydney, where he studied at the Sydney College of the Arts. He returned to live and work in Tasmania in 1996. Since then he has held over 44 solo exhibitions in Australia and Washington DC.



**Links**

<https://www.bettgallery.com.au/artists/30-philip-wolfhagen/overview/>

<https://dominikmerschgallery.com/artist/philip-wolfhagen/>

<https://www.philipwolfhagen.com/about.html>

**Other works that will be in the exhibition (not pictured)**

The advancing tide 2021

oil on board

30 x 31.5 cm

Above and below 2021

oil on board

30 x 31.5 cm

# Belinda Winkler

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## **Work Details**

Beneath the surface 2021  
bronze and steel  
110 x 30 x 20 cm (d)

## **Artist Statement**

Deep beneath the surface, balanced on the edge of a precipice, I lean out into the void. Looking up through the dark waters, the future seems at once precarious yet hopeful.

## **Biography**

Through her work Belinda Winkler explores the potential that lies within material-based form-finding and the physical act of making, investigating the inherent connections of these processes to an embodied perception of the object. Belinda holds a PhD from RMIT University, and her works are held in collections nationally and internationally. She is represented by the Bett Gallery and lives and works in Hobart, Tasmania.

## **Links**

<https://www.bettgallery.com.au/artists/92-belinda-winkler/overview/>





## **Work Details**

Glen Nevis Gorge 2021  
etching on three copper plates  
108 x 63 cm  
edition 2/10

## **Artist Statement**

Just up from Myrtleford in Victoria, where I was born, a dam was built on the Buffalo river, a tributary of the Ovens. As a child I remember hearing how sad it was that established families were being forced to leave their farms which were to be flooded. My many trips within Tasmania and the Scottish Highlands have shown me how the economic and political imperatives for the building of hydro-dams always win, no matter what the environmental and social consequences.

In the western Scottish Highlands, towering above the town of Fort William stands Ben Nevis, the highest point in the British Isles. Located beneath its mountainous slopes is Glen Nevis with its magical An Steall falls, the second highest waterfalls in the UK, and its perfect fertile plateau and gorge. In 1960 Glen Nevis was earmarked to become the site of yet another hydro-dam scheme, but this spectacular glen was saved unlike the glen for the Blackwater dam nearby, nine miles long and the biggest of its kind in the Highlands. There is even a workforces' graveyard located nearby.

Whilst I was drawing at the Glen Nevis site, *en plein air* on my prepared copper plates, I was thinking of parallels to Pedder and all the other Scottish and Australian rivers, lakes and lochs which were dammed and taken out of nature's nurture.

*\*Of all the glens used by the Hydro Board, Nevis is not only the most vulnerable to destruction of its whole character: it is also, because it is so accessible, the most popular. As anyone who has ever visited its youth hostel during the season knows, it is the playground, not of padded and plaided lairds with guns, but of future Labour voters from Glasgow with boots and bicycles.*

'Electricity and Politics in Scotland', *The Guardian*, 9 June 1961



### **Biography**

Ian Westacott was born and brought up in Myrtleford, Victoria and studied at Victorian College of the Arts, Australia. He lives in the Highlands of Scotland where he runs a small open access print studio. His work is represented by Australian Galleries Melbourne, Australia and Brown's Fine Art Tain, Scotland.

### **Links**

<https://www.brownsart.com/artists/westacott-ian>

<https://australiangalleries.com.au/artists/ian-westacott/>



## **Work Details**

manta lakarana layna laymina (faraway big fresh water lake) 2021 (detail)  
kalikina (bull kelp) and snot vine  
6 elements, sizes variable

projection generated by machine-learned artificial intelligence.

## **Statement**

My relationship to lutruwita is embedded in over 60,000 years of cultural connection and deep respect for this Country and my ancestors. For years my work has expressed my concern for the lutruwita land/water-scape, how the environment is being damaged, changed and impacted upon by current land/water-use practices. In a time dominated by global debate over issues of climate change, it is critical that we engage with these issues on a local, regional and national level. We must also understand the consequences of inappropriate or disrespectful development for our future generations. Since the arrival of Europeans in lutruwita, the way in which the environment is managed has changed dramatically, with damming, land clearing, forestry, mining and industrial development all impacting negatively on Water/Country. Over the past generation (my lifetime) this has gradually accelerated. I believe that we are now on the edge of a critical balance, and that Country is being compromised by greed and power. My ancestors lived in harmony with Country knowing that we are part of the interconnected and interdependent natural ecosystem and we have an obligation to care for and protect all things that are a part of this. This work is a reflection on the fragility and preciousness of Water/Country/Environment and my concern for the present and future state of lutruwita. I invite the viewer to explore that which is below the surface and that which contributes collectively to the formation of the present day.

## **Biography**

Vicki West is a proud Pakana artist of the trawlwoolway people. She has maintained a strong local, national and international exhibition record. Her works are held in my public institutions throughout Australia. Vicki draws on traditional cultural practices and materials to create contemporary artworks that celebrate cultural survival.

## **Links**

<https://www.ngv.vic.gov.au/vicki-west-reflection/>





# Meg Walch

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## **Work Details**

Three drownings 2021  
oil and acrylic on wooden panel  
triptych  
3 panels, 30 x 40 cm each

## **Artist Statement**

From three original photographs of lakes Pedder, Gordon and Arthur by David Stephenson, this triptych is a painterly rite of mourning for repeated acts of drowning.

## **Biography**

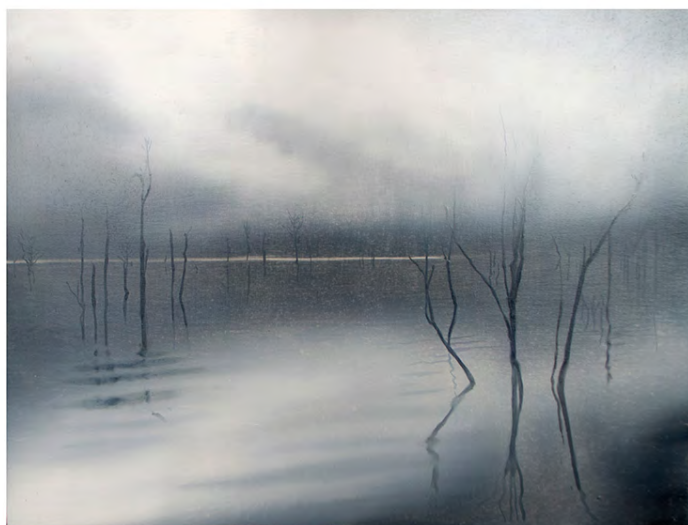
Megan Walch, born in 1967, is a Tasmanian painter who has a deep love of the island State's unique ecosystem. She is an avid supporter of urgent acts of Art, Imagination and Conservation.

## **Links**

<https://www.meganwalch.com.au/>

<https://www.bettgallery.com.au/artists/72-megan-walch/overview/>

<https://tasmanianartsguide.com.au/artists/visual-artists/megan-walch/>



## **Work Details**

Nature speaks: HK 2021

synthetic polymer paint, gouache on 16 canvas boards, nos. 112766–112781  
101.6 x 142.2 cm

## **Artist Statement**

*Nature speaks: HK, 2021* is the 285th work in the series I began in 1998 which I called 'Nature Speaks'. At the time I envisioned maybe 300 works in total, making this my most monumental series. Only 15 to go!

I began this series after moving from Sydney in late 1996 with my family to the rural south-east of New South Wales, to a small town – Cooma – set in the midst of the so called 'Monaro Volcanic Precinct'. This resulted in a change of focus for my work – questions of 'landscape' became important to me, accompanied by questions about the nature of 'being' and also our sense of 'being' within the context of the place in which we find ourselves.

In recent times Clare Fuery-Jones has expressed some of these concerns most vividly and succinctly in her PhD Research Proposal for Melbourne University in 2020:

*'Australian contemporary artist Imants Tillers' landscape paintings display little resemblance to the majority of works which comprise and have defined the meaning of this genre over the preceding centuries. They are drawn from text as much as physical space, from invisible as much as visible phenomena, from felt connection and (re)imagined histories as much as sensory experience and tangible interaction. What Tillers' landscape paintings describe are hence not mere renderings of a view (be they real or imagined) – our surroundings represented to mirror how they really look (or may look) in three-dimensional space. Rather, they take as their primary subject matter landscape in an extra-sense: its dualistic being as both physical and metaphysical – constituting the material context in which we exist and the immaterial context in which we find, store, and make meaning.'*

## Imants Tillers

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### **Biography**

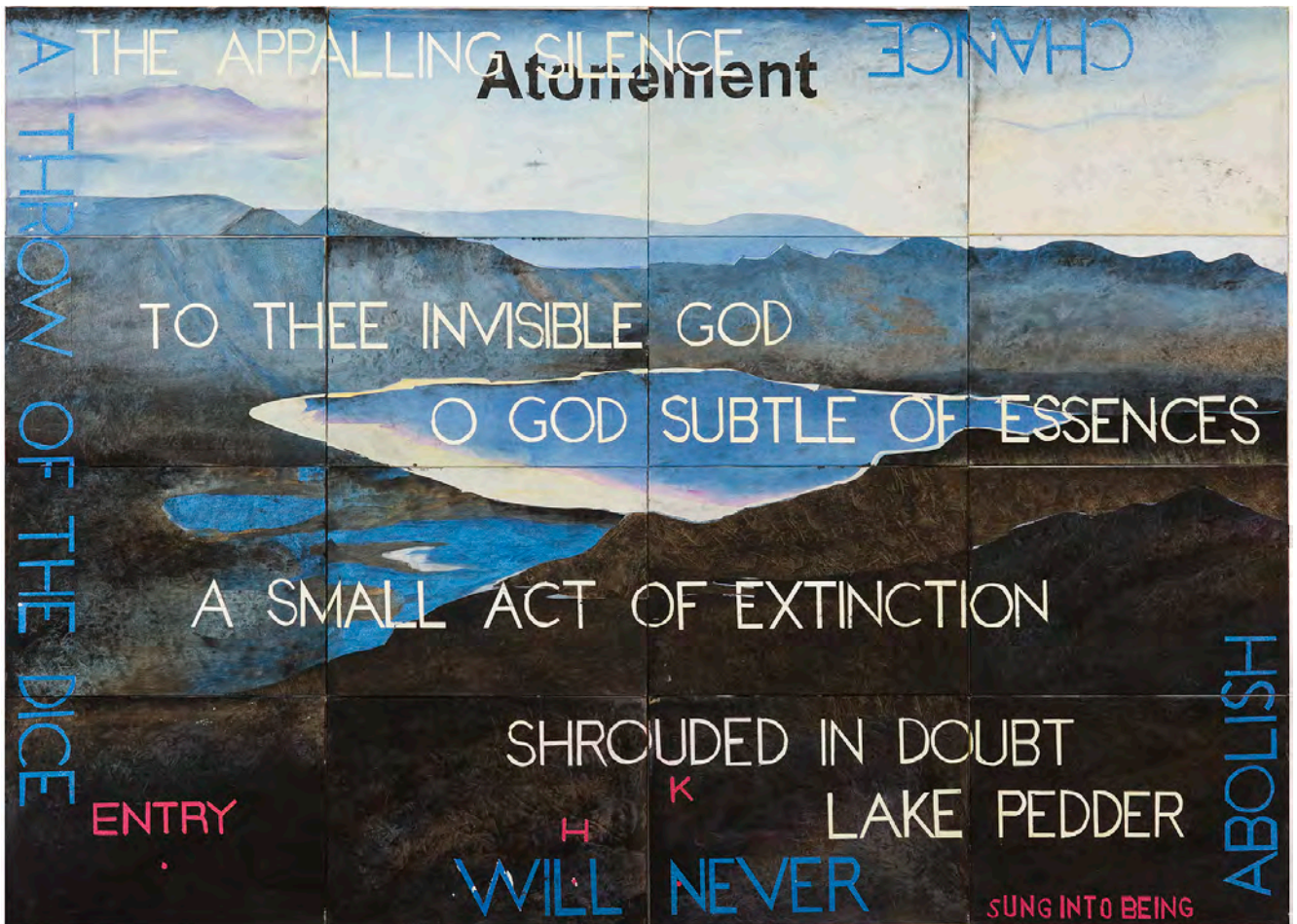
Born 1950, Australia. Lives and works Cooma NSW.

Imants Tillers is an internationally renowned postmodern artist whose work includes conceptual paintings, installations, sculptures, prints and drawings. He held his first solo exhibition, *Moments of Inertia*, at Watters Gallery, Sydney in 1973. His most recent exhibition of significance was a major retrospective, *Journey to Nowhere*, at the Latvian National Museum of Art, Riga in 2018.

### **Links**

<https://www.bettgallery.com.au/artists/120-imants-tillers/overview/>







# Claudia Terstappen

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## **Work Details**

Beneath the surface, Tasmania 2021  
digital print on archival paper, framed with recycled wood, 100 x 100 cm  
glazed ceramic, 46 x 33 x 20 cm [d]  
metal-wood base, 40 x 50 cm

## **Artist Statement**

There are two places that help me to process whatever comes into my life – being out-bush and working in my studio. Only there, the uncertainty and void that surrounds me come to a standstill. I am not interested in narratives nor depicting paradises with my photographs. They are neither a portrait of reality nor fiction, but a reflection of the environment I am part of at that moment. Sometimes forms, specific structures and colours I see influence my sculptural works. That influence could be a plant, but it is not the plant itself that interests me but rather the way it grows – its physical properties, appearance and power. Years of droughts, floods, record heat waves and horrific bushfires caused an important shift in my thinking. I began to see many of my landscape photographs as ‘disappearing worlds’, showing a condition that is at its point of departure. Sadly our main interest in nature has become the profits that can be gained from it. For the same reason, Lake Pedder, together with 240 square km of Tasmania’s pristine wilderness area were drowned in 1972. I wanted to produce work for water[shed] that represent, memorise and communicate nature’s generative forces; both visible and invisible layers of information and beauty to reflect on and to let us see the dependencies between the human race and our natural environment. An environment that was once feared and worshipped, then exploited and that now urgently needs to be protected and restored.

## **Biography**

Claudia Terstappen studied Sculpture and Photography at the Art Academy in Duesseldorf, Germany. She lived in London, New York, Hong Kong and Barcelona before moving to Australia in 2004. Her work is represented in major collections in the US, Australia, Germany, Spain, France, Italy and Japan.

## **Links**

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





# Sue Jane Taylor

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## Work Details

Survival suit 2021  
gouache and watercolour  
100.8 x 65 cm

## Artist Statement

My survival suit figure, drawn and painted from life, portrays a Scottish renewable energy engineer: Gavin Sinclair from Wick. This image is a metaphor for our frantic search for new energy sources as we try and deal with climate change. There are many parallels here between Tasmania and Scotland with the exploitation of their natural resources, particularly with the precious commodity which both countries have in abundance: water. My family would often travel up the Dingwall to Ullapool road to visit our relatives and I have vivid childhood memories of looking out from the car window at the vast Loch Glascarnoch dam\* and brutalist cement abutment, its dark, deep threatening water surrounded by bare over-grazed hills, scarred from the dam's water marks. During the summer months, when the dam's water was low, the old road and its road bridges were revealed and my father would nostalgically recall what this strath had been like before its flooding.

Professor Iain Stewart commented in his BBC television series, *The making of Scotland's landscape: Scotland's Water*:

'Thanks to hydro power, every major body of water and every major river in the Scottish Highlands is blocked by dams diverted into reservoir catchments and now the levels of those lochs and reservoirs go up and down according to the market pegged to the price of electricity; beautiful and dammed [damned]'

*\*This dam is part of the Conon Valley Hydro Electric Scheme, built 1953-57, which involves six dams and seven power stations and it is one of four massive industrial engineering scaled hydro-schemes developed in the Highlands.*

## Biography

Sue Jane Taylor studied fine art at Gray's School of Art, Slade School of Fine Art, London and Konst Akademie, Stockholm. She was born and brought up on the Black Isle in the Highlands of Scotland. In her work she raises questions about the relationship between art, the environment and industry.

## Links

[www.suejanetaylor.co.uk](http://www.suejanetaylor.co.uk)



# Stephanie Tabram

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## **Work Details**

Rising water 2021  
acrylic on linen  
97 x 97 cm

## **Artist Statement**

The road to Strathgordon winds it's way through the South West National Park. Glimpses of a vast water storage to the west of the road are the first introduction to the impounded waters of the Serpentine and Huon Rivers. This is today's Lake Pedder – a landscape inundated by rising water.

*Rising water*, 2021 is unapologetically a romantic painting. I wanted to convey the poignancy of this landscape in the shifting shadows. The relentless creep of steel blue water across the glacial valley floor, drowning habitat and unique features alike.

Whilst I have never seen the true Lake Pedder, I'm looking forward to the day I might be able to walk across its pink quartz sand beach ten thousand years in the making.

The achievement of reclaiming something so unique would be an outstanding gesture to future generations.

## **Biography**

Stephanie Tabram is a Tasmanian artist living and working in the Derwent Valley, north of Hobart. Best known for her landscape and still life paintings she has held over twenty solo exhibitions nationally, and is included in numerous private and public collections including the Parliament House Collection in Canberra, and Artbank.

## **Links**

<https://www.bettgallery.com.au/artists/38-stephanie-tabram/overview/>





# Wilma Tabacco

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## Work Details

Metamorphosis – Pedder 2021  
metal, acrylic on wood panel  
70 x 110 cm

## Artist Statement

Seismic, conflagrant and diluvial events, or simply the passing of time alter the shape of space and place but fortunately preserve enough substrate material for the curiously minded to imagine what once may have been or what can be again.

While considering what to create for this Lake Pedder project I remembered that novelist Fiona Capp titled an essay, in which she recounted a story I had told her about my 6-year old cousin and I finding seashell fossils in the high peaks of the Apennine Mountains of central Italy where I was born, 'Where fish once swam', (*Art Monthly*, March 1997). *Pedder galaxias* (*G. pedderensis*) once swam in Lake Pedder but is, apparently, now extinct there: and the pink sands, gone: but preserved as artefact in private collections.

The recycled metal destined for landfill that instead now glistens in *Metamorphosis – Pedder* is intended to reflect hope that both fish and sand can return to their natural environment.

## Biography

Born in Italy, and living in Australia, Wilma Tabacco has presented 42 solo exhibitions internationally and participated in over 200 group exhibitions, including in New York, Dubai, London, Seoul, Paris and Edinburgh. Wilma uses abstract iconography to refer to aspects of Italian cultural history, archaeological artefacts found in ancient ruins and she 'maps' ground plans of architectural spaces. Her works is included in national and state collections including NGA, NGV, MOMA at Heide, GOMA Brisbane, Artbank, and private collections in Australia, USA and Europe.

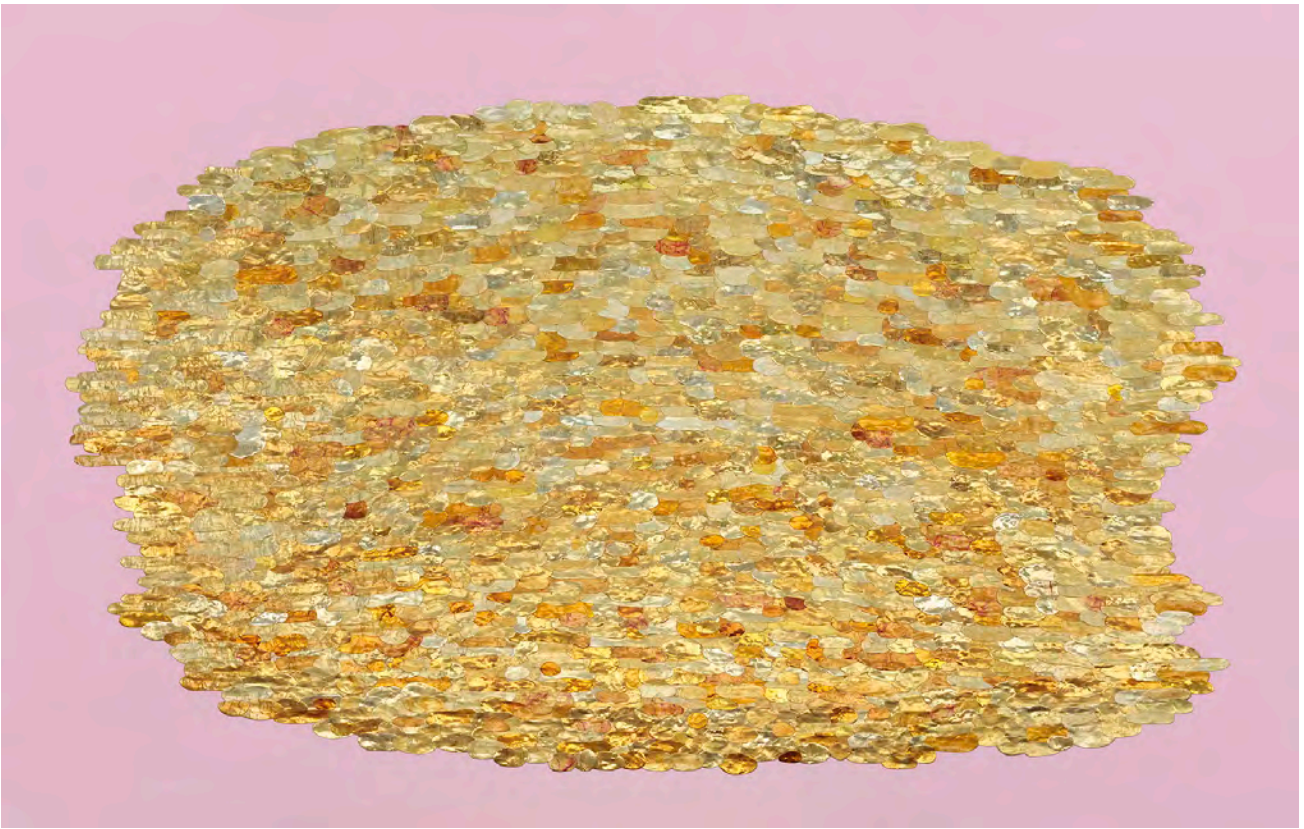
## Links

<https://gallerysmith.com.au/portfolio-item/wilma-tabacco/>  
<http://www.wilmatabacco.com/>



**Wilma Tabacco**

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# Heather B Swann

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## **Work Details**

Oh, the water 2021  
wood, glass  
92 x 12 x 7 cm

## **Artist Statement**

A stick. The story is in the wood.  
Glass. It is from the sand.

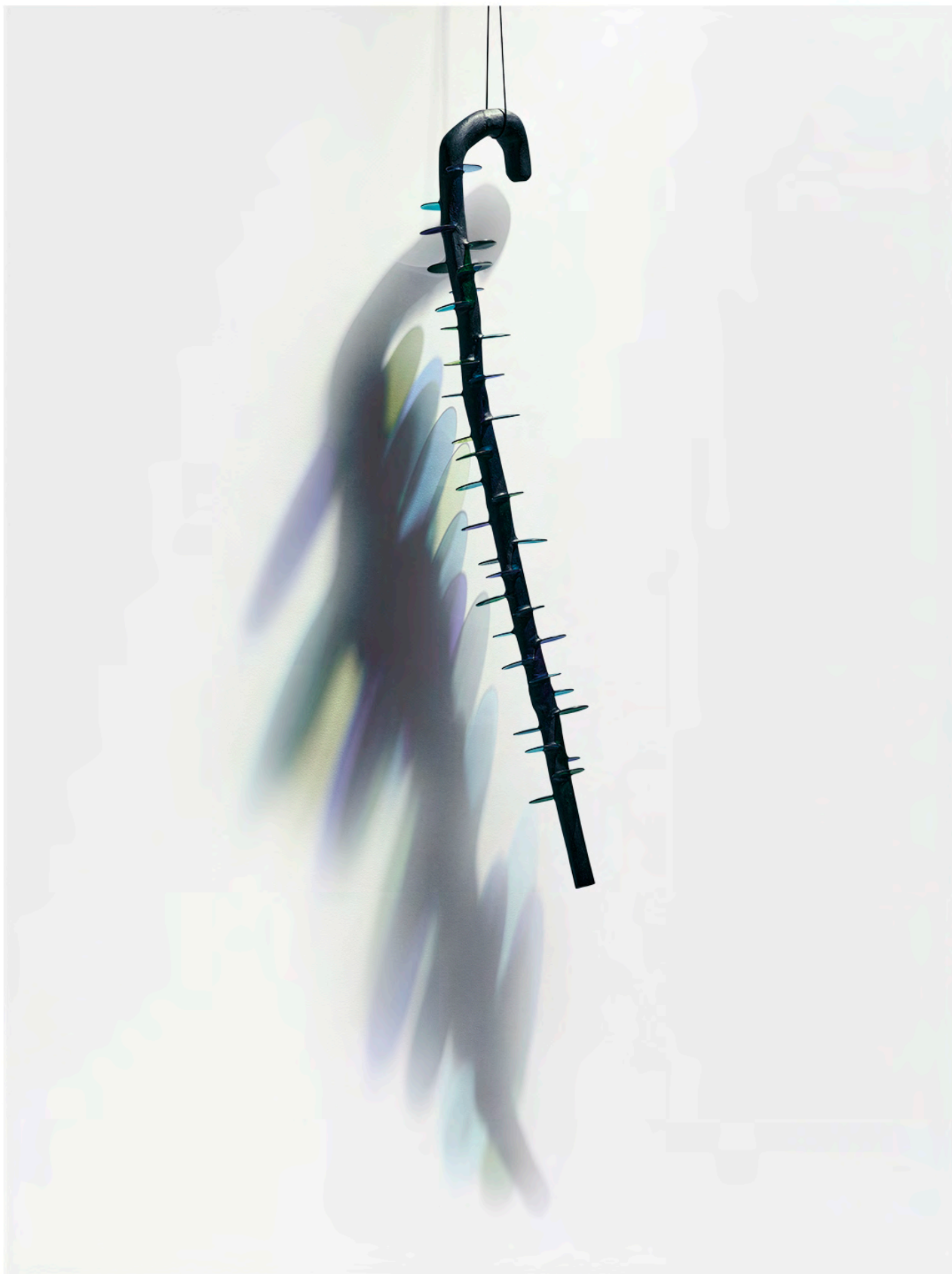
## **Biography**

Heather B. Swann was born in Tasmania. She keeps coming back.

## **Links**

<https://stationgallery.com.au/exhibitions/heather-b-swann-2020>





# David Stephenson

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## **Work Details**

Looking up the drowned valley of the Serpentine River to imagined Lake Pedder – every minute 9:40am 23/05/2021 to 3:59pm 24/05/2021  
pigment ink print  
81.3 x 111.8 cm

## **Artist Statement**

I never saw Lake Pedder, and have only experienced it through photographs and recounted memories of others. But from my arrival in Tasmania in 1982, I have repeatedly photographed the hydro schemes, including Pedder's latter day imposter the Serpentine impoundment, and considered the contests of values they represent. Rafting down the Murchison River in 1983 gave me the devastating experience of witnessing a pristine ancient rainforest drown in the rising waters of Lake Murchison - a seemingly unnoticed loss overshadowed by the Franklin campaign. But that battle showed how it was possible to embrace land stewardship and balance natural values with utilitarian desires. When I look into the Serpentine impoundment's waters and photograph it in the present, I imagine the extraordinary Lake Pedder of the past feeding the now drowned meanderings of the Serpentine River, and I dream of its possible future. Every photograph records a specific interval of time when light strikes and alters a light sensitive surface, and in this sense is a document of time. Representing time through an extension of the photographic moment with long exposures, or the compositing or layering of many moments in a work has been a preoccupation across many of my photographic projects. I want to embrace a temporal flow of many moments, deepening my connection to the world and acceptance of my own transience and flux, the only constant. Heraclitus's famous fragment comes to mind - flowing water as image of time itself.

## **Biography**

David Stephenson has lived and worked in Tasmania since 1982. Through extended photographic projects he has explored representations of space and time. His work has been widely exhibited and collected by museums in Australia and overseas, and is the subject of three monographs.

## **Links**

<https://www.bettgallery.com.au/artists/89-david-stephenson/overview/>



# Valerie Sparks

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## **Work Details**

Memento spiritum 2019 (detail)  
inkjet print on paper  
110 x 36 cm (image size)

## **Artist Statement**

*Memento spiritum* (Remember Breath), was created through assembling CT scans I have conducted of plants. The scans were then processed using the 'lung' preset of medical imaging software. Using a diagnostic tool for the human body to create a still life, a genre that explores the transience of life and inevitability of death, draws attention to how inextricably bound we are with the life and death of plants. They are the respiratory system of the planet. Vulnerable, ephemeral and beautiful. The presence of the pomegranate nestled in the bottom left of the image is a symbol of fertility and a reminder of the resilience of nature. It is a symbol of hope.

## **Biography**

Valerie Sparks creates large scale printed landscape works and immersive installations. She is interested in the history and aesthetics of immersive environments, including frescos, stereoscopic photography, French scenic wallpapers, contemporary 3D light-based installations and Virtual Reality. Valerie has recently started working with medical imaging software and equipment to create work.

## **Links**

<https://www.bettgallery.com.au/artists/69-valerie-sparks/overview/>



# Mike Singe

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## **Work Details**

Smoke and mirrors (72 minute fixation) 2021  
soot and picture vanish on acrylic  
65 x 95 cm

## **Artist Statement**

Currently climate scientists are debating how to integrate cloud systems into new modelling to accurately measure their influence of future global warming. It is a complex area of study where multiple variables such as the type of cloud formation, location, temperature and longevity all need to be taken into consideration. The apparent lack of consensus amongst climate scientists on this subject perhaps points to a much larger philosophical question regarding human engagement with the environment. Our apparent inability to fully comprehend the immense complexity of the Earth's natural systems is contrasted by a relatively recent development in human history which espouses our ability to tame and manipulate the natural world to suit our needs. Nobody could deny our ability to permanently alter the environment we live in, however the value of the associated benefits is often more temporary. Whilst there is a litany of historical examples that would fail any rational cost benefit analysis, the impending climate change disaster is possibly the most significant. Perhaps the existential nature of the global warming crisis will encourage us to return to a more conciliatory relationship with the planet.

## **Biography**

Born in Perth Western Australia, Mike Singe received a Bachelor of Fine Art from Curtin University in 1990. In 2009 he was awarded an Australian Postgraduate Award to undertake a Master of Fine Arts at the Tasmanian School of Art. The focus of this research, completed in 2011, into the shifting human behaviour and cultural systems in response to the climate change debate continues to inform his practice. He has been the recipient of multiple development grants through ArtsWA and his work is represented in major institutions including the University of Western Australia, Murdoch University, Curtin University and the Art Gallery of Western Australia.





**Links**

<https://mikesinge.net.au/>

## Work Details

Pedder is not my name 2021  
woodcut on kosuke (mulberry paper)  
98.5 x 120 cm  
edition 1/10

## Artist Statement

Twenty metres down, the old lake shivers. Ripples flock through the mountain range chasing rhythms of the Serpentine, its wild, meandering ways. Fifty years flooded, the old lake remembers the impoundment, the last golden flash of the *Galaxias pedderensis* fish before it vanished from existence, and how everything from the mother valley floated away.

From the shadows, men the size of dunes rose up, dark as voids, fingers reaching and grasping for new, electric futures. Each year, their voices stoked the politics of naming and place, claiming 'Pedder' for themselves. And each year their language grew blunter, as power passed from the deep sorrow of the old lake to homes in cities and towns, far away.

Where the old lake lay, cool light grew. Pale quartzite shards winked idly from the old shore below. Mountains faded in the shallow valley as the new dam lapped at hard, concrete edges. A new image appeared – a valley that humans could use but where they could no longer be, a new map showing where progress had concealed its losses.

Schlitz's work tells a story along these fault lines. Shifting landscapes and rippling forms explore how in the flooding of Pedder the wholeness of the old lake changed, how human hands tampered with ancient ecologies and the sense of 'land as a community to which we belong'\* flickered like a switch. If the act of naming is a desire to own the land, it also conceals a futility, the impossibility of owning the truth of the old lake. In Schlitz's work, such truth follows the grooves of land's memory to the river's source, the never-buried wellspring where the old lake speaks, 'Pedder is not my name'.

\* Leopold, Aldo, 1949 *A Sand County Almanac*, Ballantine Books: New York.





### **Biography**

Michael Schlitz completed his undergraduate degree at the University of Southern Queensland in 1991. He then spent four years teaching at the Southern Queensland Institute of Advanced Education. In 1996 Michael moved to Tasmania to eventually complete a Masters under the supervision of Raymond Arnold and Geoff Parr at the Tasmanian School of Art in 2000. In 2001 Michael travelled to Japan to undertake further training in traditional Japanese printmaking at Awajishima. Focusing primarily on hand-printed woodcut since 2005 and 27 solo shows later his work is in public and private collections nationally and internationally.

### **Links**

<https://www.bettgallery.com.au/artists/88-michael-schlitz/overview/>

# Troy Ruffles

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## **Work Details**

Found song 2021  
digital print on composite aluminium  
60 x 60 cm

## **Statement**

Through landscape images, I explore what it is to exist and inhabit this place of Lutruwita (Tasmania) – and by extension, the world? Just as living on an island requires the negotiation of phenomena, the atmospheric – the psychological and the magical – landscape (as intersection) is a mechanism to test the unstable congeries of self.

It is also a means of placemaking – of opening up a place for individual emotional response. In doing so, there is the inherent possibility of change in attempting to reconsider and sensitise a worldview.

We live in a time where there is a distrust of human experience and the subjective, where that which cannot be quantified and measured is somehow of lesser value. In contrast to this viewpoint, an emotional response to the world we inhabit and the challenges we face allows us to re-inhabit and make full use of a more responsive and responsible place in the world.

This anniversary offers a moment for reflection – and signifies the possibility of change, restoration and healing – of becoming more human.

## **Biography**

Troy Ruffles was born on Tasmania's Northwest Coast in 1972. Ruffles has presented more than 30 solo exhibitions of work and 200 group exhibitions. Recent solo exhibitions 'Watersong' at Bett Gallery Hobart, 2020, and 'Weathering', Burnie Regional Gallery, 2021 continued to explore the atmospheres and solitudes of the Tasmanian landscape.

## **Links**

<https://www.bettgallery.com.au/artists/57-troy-ruffles/overview/>



## Troy Ruffles

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## **Work Details**

The lake of sadness 2021  
hand-painted digital print on rag paper  
56 x 80 cm  
edition of 8

## **Artist Statement**

Beaches are in my top 10 loves, along with trees and leaves and birds and insects and puppies.

So when I think of a valley full of trees being flooded I think of death and drowning and I feel sad, about the death of the slater beetles, known to be almost unchanged in 100 million years, as well as the huntsmen spiders under the bark of those trees, and all the tiny creatures possibly undiscovered that lived in the forest and in the water of that Utopian inland beach.

## **Biography**

A man was preparing the ham for Xmas dinner, his partner watched him cut both the ends off, he thought it wasteful so he asked why? His partner replied oh that's what my mother did. Their mother was coming for dinner so he waited and asked her, her reply was, that's how my mother did it. So he rang the grandmother and asked her and she replied because the baking dish was too small.

## **Links**

<https://www.bettgallery.com.au/artists/81-joan-ross/overview/>



THE LAKE OF SADNESS  
VAN DIEMENS LAND.



# Geoff Parr

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## **Work Details**

Lake Pedder 1973  
archival digital print  
70 x 70 cm

## **Artist Statement**

Before the inundation, Geoff Parr visited Lake Pedder on foot and by plane, and with his large format camera loaded with black and white film, he captured the sublime landscape. In 1973 Geoff accompanied a small group of friends/activists on a boat trip along the flooded course of the Serpentine River from the newly closed Serpentine dam to what still remained of the once iconic pink quartzite beach. This trip was taken to document the environmental travesty of the drowning of the lake and the more than 242 square kilometres of wilderness.

A small suite of Geoff Parr's images has previously been published in Bob Brown's seminal book, *Lake Pedder* (1985). However the full extent of Geoff's Lake Pedder image archive has remained largely unknown. It seems likely that in the aftermath of the loss of the original campaign to save the Lake, that he put aside these images as he turned his attention more fully to his emerging art practice.

In the lead up to the water[shed] exhibition well over 150 negatives were 're-discovered' in his studio. Geoff saw his art practice as an agent of political and social change. His partner and fellow artist Pat Brassington remarked that 'Geoff would be chuffed that his work is in the water[shed] exhibition'.

## **Biography**

Geoff Parr AM (1933 – 2017) was Professor Emeritus of Art and an Honorary Research Associate at the Tasmanian School of Art, University of Tasmania. He taught art at a tertiary level for 35 years and worked in painting, photography and digital processing. Geoff's work is held in the public collections of the National Gallery of Australia, Museum of Contemporary Art, Art Gallery of South Australia, National Gallery of Victoria, Tasmanian Museum and Art Gallery, University of Tasmania's Fine Art Collection, Queensland Art Gallery, Queen Victoria Museum and Art Gallery and the Geelong Art Gallery. Although a long-time resident of Tasmania, Geoff Parr was born in Earlwood, NSW.



# Brigita Ozolins

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## **Work Details**

A fine sheet of water... 2021  
digital image on cotton rag paper  
55 x 100 cm

## **Artist Statement**

Almost one hundred years before Lake Pedder was so tragically flooded, William Charles Piguenit described it as 'a fine sheet of water surrounded by hills of a very picturesque character.'\* It was 1874 and he was on an excursion in Western Tasmania with Mr R M Johnston. They camped at the lake for two days, experiencing such tempestuous weather that they were forced to seek shelter behind some bushes as they set up their tent. Piguenit noted that the southern shore was of a marshy nature and numerous small tarns or lagoons, were filled with 'dark brown-coloured water peculiar to peaty soils'.

My image overlays Piguenit's 1874 drawing of the lake with text from his description and the map he drew of Western Tasmania in 1879 compiled from surveys by Hellyer, Gould, Scott and Sprent. It is unashamedly nostalgic, inspired by a desire to go back in time, to see Lake Pedder before it was drowned, to imagine it as 'a fine sheet of water' as Piguenit did when he surveyed the area.

\* Piguenit, WC, 1892, *Among the Western highlands of Tasmania*, Transactions of the Australasian Association for the Advancement of Science, Hobart, Tasmania, p6

## **Biography**

Brigita Ozolins is a multimedia artist based in Hobart. Inspired by a passion for literature and libraries, her work examines the links between language, culture and lesser-known aspects of history using installation, digital imagery, video and performance.

## **Links**

<https://www.bettgallery.com.au/artists/37-brigita-ozolins/overview/>



## **Work Details**

King Maireener shell necklace 2020  
single species necklace  
123 King Maireener shells  
69.5 cm (total length)

## **Artist Statement**

This *kanalaritja* (Aboriginal shell necklace) is made from King Maireeners, a shell used by Tasmanian Aboriginal people for thousands of years. My piece not only symbolises the survival of Pakana (Tasmanian Aboriginal) culture and art, the rejuvenation of Aboriginal shell stringing and our crucial connection to Country; but it also highlights threats to our cultural practises and resources – environmental destruction and climate change.

Our shell resources, essential for continuity of culture, become scarcer each collecting season. Our prized Maireeners are increasingly hard to find, density is quickly decreasing and the shells we do find are suffering from deficiencies which affect their quality. These threats to our cultural resources are largely driven by environmental damage, habitat loss, marine pollution and climate change.

It is deplorable the way that our natural ecosystems are being destroyed instead of being nurtured and restored, and like the ambition to have Lake Pedder healed to its true nature, we must oppose all environmental destruction and act to halt damage to our natural world.

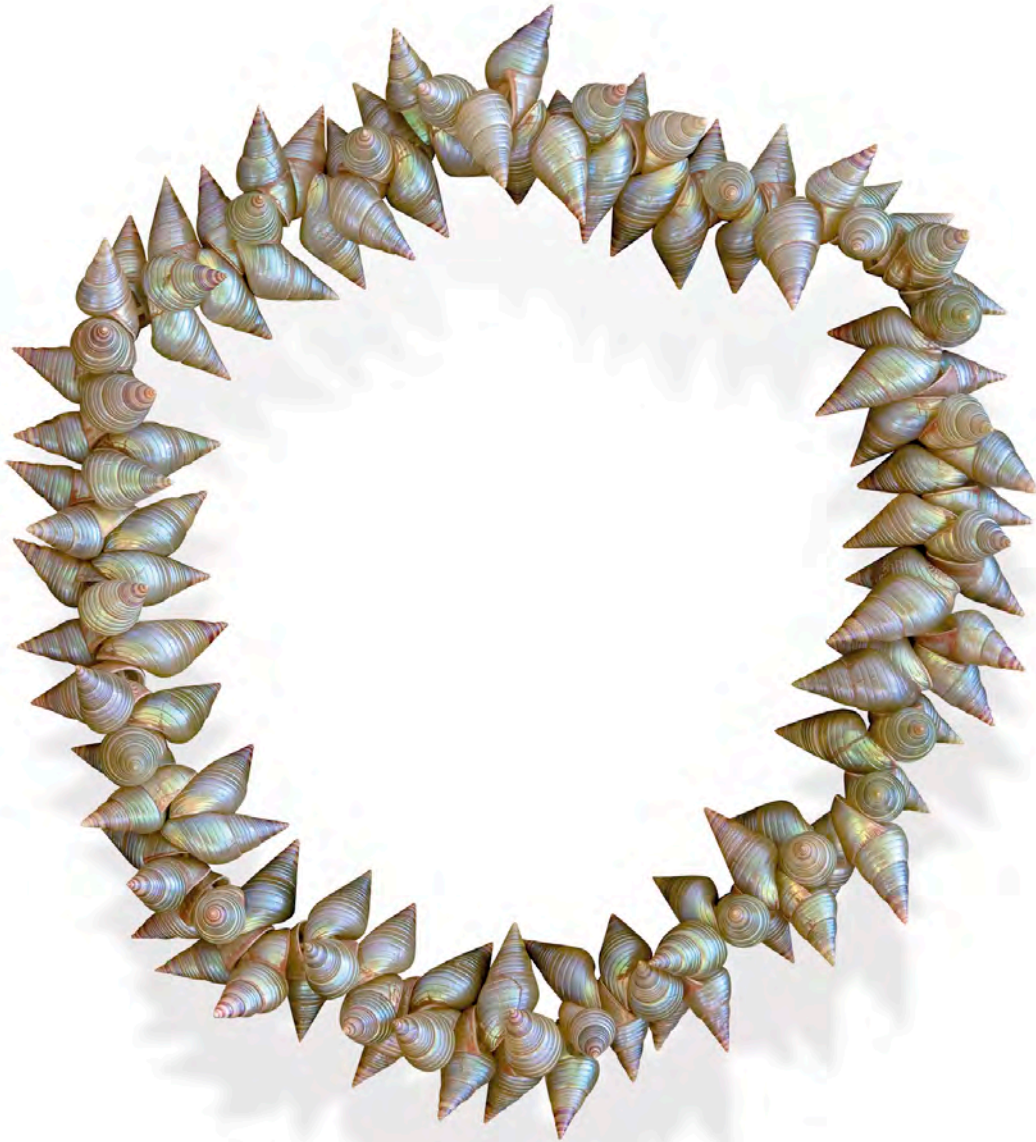
## **Biography**

Ashlee was taught shell stringing as part of a cultural revival project and is the next generation of shell stringers in Tasmania. Her skills and progression has been guided by two Aunties; Jeanette James and Corrie Fullard. Ashlee works with many shell species, but her predominant type is the King Maireener. King Maireeners are an uncommon species. Ashlee has works in the *kanalaritja: An unbroken string* national touring exhibition. She lives on the north west coast of Tasmania with her partner and two young children.

## **Links**

<https://www.bettgallery.com.au/artists/159-ashlee-murray/overview/>





## **Work Details**

The shore beneath 2021  
oil on glass (hinterglasmalerei), recovered cedar window  
65 x 78 x 5 cm (d)

Lake folk and sprites 2021  
glazed ceramic  
37 x 34 x 32 cm (d)

## **Artist Statement**

Life sits beneath. I, a mammal born in 1972, will live a relatively short allotment of time on this planet. In that time, I choose to honour and acknowledge the other species of the planet, the landforms, the water bodies and the unseen but felt life around me.

This land formed rapidly, but has been un-forming slowly for many thousands of years, shifting from its initial sharp edges into the soft worn curves of valley and mountain. We have made vast, rapid changes with little consideration for the progression of time, favouring instead, this idea of progress. We have thought little of the relationship of other species to this place we share, forgetting that we share it. I stand with those who seek to make reparations to the land and be one more insistent wave in a great sea of change that will see this Lake restored.

## **Biography**

Mish Meijers is an interdisciplinary artist whose practice experiments in surface tensions: how one material conforms or abrades against the matter of another. Whether in actuality, or within conceptual content, she distorts the inherent worth and significance of her objects with regard to popular culture, gender determination and functionality, in an alchemic and at times discordant sensibility.

## **Links**

<https://www.bettgallery.com.au/artists/54-mish-meijers/overview/>



## **Work Details**

Lake Pedder 2021  
oil, acrylic, copper and tin tacks on plywood  
41.5 x 49 cm

## **Artist Statement**

My painting is painted from photographs of the area and reading a bit of history of the place. Dams happen everywhere in the world and generally seem to create a bit of hostility and protest often around the destruction of environments. This dam had those elements and it is good to see, the proposal for the environment to be returned to hopefully somewhere near the state that it was. The use of copper and tin tacks nailed into the plywood in the meandering form of a river represents the 'dam' waters flowing out to the ocean and leaving Lake Pedder.

## **Biography**

Noel McKenna was born in Brisbane in 1956 and lives and works in Sydney, New South Wales. He works in a variety of media, including oil, enamel and watercolour, lithography and etching, ceramic and metal. His spare canvases hint at narratives beyond the picture plane. Noel has been exhibiting since 1979 and his work is held in all major state and regional galleries, and important public collections throughout Australia and overseas.

## **Links**

<https://niagaragalleries.com.au/noel-mckenna/>

<https://darrenknightgallery.com/artists/mckenna/>







## **Work Details**

Memory of a lake  
acrylic and watercolour on birch painting panel  
30 x 20 x 5 cm (d)

## **Artist Statement**

Is it possible in moments of environmental crisis that we can all tap into collective images and patterns of thought that dwell in the depths of our being, in the inherited mind-pool of our unknown ancestors? Does this mind-pool connect us to more-than-human spheres of existence, to provoke an emergence of care and respect for one's total ecology?

Do we all have a memory of the lake?

## **Biography**

A nipaluna/Hobart based artist, Sara creates large abstractions on paper and tenuous art-forms in miniature. She explores a non-Indigenous experiential dimension through a thoughtfully researched and embodied encounter with place. Over the past 15 years, Dombrovskis Parks and Wildlife Residencies have been at the heart of her practise.

## **Links**

<https://www.bettgallery.com.au/artists/105-sara-maher/overview/>



# Euan Macleod

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## **Work Details**

Hanging lake 2021  
oil on canvas  
100 x 84 cm

## **Artist Statement**

The early romantic landscape tradition of a majestic, sublime and somehow omnipotent natural world that dwarfed us with its power and grandeur seems long gone. My young memories of climbing amongst the towering mountains in the Southern Alps of New Zealand were of a terrifying world where at any moment you could plummet thousands of feet or be crushed by rock and ice.

On a recent trip to the same area I was shocked by the changes that had occurred in this beautiful, special area which now seems particularly sensitive and vulnerable to climate change, with receding glaciers and crumbling moraine walls.

Maybe this painting is both looking back in awe and looking forward with alarm at a place that touches me on a very personal and emotional level.

## **Biography**

Euan Macleod was born in Christchurch, New Zealand in 1956. He was awarded a Diploma of Fine Arts (Painting) by the Ilam School of Fine Arts, Canterbury University, in 1979, before moving to Sydney in 1981. He has held more than 50 solo shows in New Zealand and Australia and has taken part in numerous group exhibitions in Australasia and internationally.

## **Links**

<https://niagaragalleries.com.au/euan-macleod/>

<https://kingstreetgallery.com.au/artists/euan-macleod/>

<https://www.euanmacleod.com.au>



# Sue Lovegrove

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## Work Details

Mapping the invisible, (reconstructed map) 2021  
ink on Tasmania 1:100,000 topographic map, sheet 8112 WEDGE, edition 2007  
77 x 57 cm

## Artist Statement

An invisible lake lying beneath the surface of the water is a compelling image to imagine. This reconstructed map is intended as an act of environmental restoration through the process of drawing. The current, (2007 edition) of sheet 8112 WEDGE 1:100,000 Tasmapi, which covers the area of Lakes Gordon and Pedder, has been redrawn to show the original watershed of the Gordon river, the Serpentine river and Lake Pedder, as they were, before being flooded in 1972. This geography still exists intact, lying quietly invisible beneath the surface of the present water level. In the process of reconstructing the watershed, all traces of human occupation have been erased and redacted, leaving only a map of the vast network of capillaries and veins, the tributaries showing the flow of water – the life sustaining force of the landscape. As I slowly and painstakingly reconstructed the watershed to how it was before being flooded, in my imagination I walked over every ridge and mountain, waded every creek, got bamboozled in dense *Melaleuca* and tea tree scrub and bogged up to my thighs in mud navigating the vast buttongrass plains. Making this drawing was a labour of love, an epic adventure connecting me to past histories of exploration and a symbolic act of healing and restoration of a lake to reveal the invisible life of water beneath the surface.

## Biography

Sue Lovegrove's artwork reflects her passion for the wild and remote landscapes of southwest Tasmania, where she has spent significant periods of time. In her work she investigates the intersections between land, air and water through close observation and sensory perception. Sue has held over 30 solo exhibitions throughout Australia and her work is in numerous private and public collections.

## Links

<https://www.bettgallery.com.au/artists/36-sue-lovegrove/overview/>

<https://www.beavergalleries.com.au/artist/sue-lovegrove/>





## **Work Details**

Landscape composed by machine learning 2021  
oil on linen  
50 x 50 cm

## **Artist Statement**

This painting was composed using machine learning. Thousands of images were analysed by an algorithm known as a Deep Convolutional Generative Adversarial Network. Essentially, this algorithm has two components – a generator and a discriminator (sometimes known as the artist and the critic). The generator part algorithm looks at a set of input images and attempts to create a new image that looks as if it belongs in the input set of images. The discriminator decides if the newly generated image is a ‘real’ example from the input dataset or a ‘fake’ that has just been created. The artist and the critic compete, the former getting better at producing convincing images and the latter getting better at spotting fakes. After thousands of cycles, the algorithm learns to create entirely new images. I have trained this algorithm extensively on my own paintings, to develop a framework for this painting. I then added pictures of mountains, forests and works by historical Australian landscape painters such as Glover, von Guerard, Carse and Lycett. This algorithm is a way for me to investigate how historical visions and depictions of landscapes inform our understanding of the world. The algorithm is opaque in its operations, it is not clear how it makes aesthetic decisions or how the different components interact, making it an apt metaphor for how we humans live in the world.

## **Biography**

Sam Leach’s paintings and installations draw on the history of visual representations of science and are informed by art history and philosophy. The artist draws connections between figuration, data visualisation techniques such as maps and graphs and formalist abstraction. Sam is a winner of both the Wynne and Archibald Prizes, Art Gallery of New South Wales (2010). His work has been extensively exhibited nationally and internationally.

## **Links**

<https://www.sullivanstrumpf.com/artists/sam-leach/bio>





# Janet Laurence

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## **Work Details**

Seeping out – after the theatre of trees 2019  
dye sublimation archival print on Chromaluxe aluminium with paint and pigments, wood, mirror, two panels  
100 x 73 cm (overall), unique

## **Artist Statement**

Trees for me are the great signals of changes that are occurring in our environment. They register what is happening through climate change and man's direct actions that destroy the natural systems and accelerate the great derangement.

In this image stand *Eucalyptus regnans*, the tallest trees in the world, criminally still being felled in Tasmania. The fluids pouring down are the tears of weeping trees as they witness the loss of their world.

## **Biography**

Janet Laurence's practice is embedded in an aesthetics of care and is keenly aware of our interconnection with the elemental aspects of nature. Her works offer a slow and immersive engagement with natural ecologies through materials as diverse as glass, living plant matter, video, pigments, museum archives, and taxidermy specimens.

## **Links**

<https://dominikmerschgallery.com/artist/janet-laurence/>

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







# David Keeling

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## **Work Details**

Green shoots on the road back 2021  
oil paint and mixed media on wooden panel  
60 x 60 x 4 cm (d)

## **Artist Statement**

My painting is about piercing the surface to reveal the heart –the original Lake Pedder. To me this image talks to a past, to a present and to our future on the road back.

## **Biography**

David Keeling's work has always been concerned with place. For decades he has engaged with the nature-culture debate, giving form to the political-environmental realities of the day. Much of his work is concerned with the way we perceive nature, and how we picture a nature that is so closely observed, measured, mapped, plotted, photographed and commodified. In 2020-21 a major survey of his work titled 'Stranger' was held at the Tasmanian Museum and Art Gallery, Hobart. He has been exhibiting with Bett Gallery, Hobart and Niagara Galleries, Melbourne since 1987.

## **Links**

<https://www.bettgallery.com.au/artists/42-david-keeling/overview/>

<https://niagaragalleries.com.au/david-keeling/>



# Locust Jones

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## **Work Details**

Vanishing point 2021  
ink, shellac and pigment on paper  
90 x 115 cm [overall]  
36 sheets: 14 x 19 cm [each]

## **Artist Statement**

*Vanishing point... the point at which something that has been decreasing disappears altogether.*

With the wisdom of hindsight, was it really necessary to dam and thereby flood lake Pedder.

This work is about just that, the vanishing of species due to man-made constructions such as dams, roads, mining and other near-sighted infrastructure projects. My ink drawing is about Ground Zero for insects.

Humanity has lit the fuse and the environment is running out of time. It's not only Armageddon for humanity as a species with respect to climate catastrophe it's also Insectageddon for all of the insects that face doom from pesticide use, the flooding of precious river systems.

## **Biography**

Locust Jones is renowned for his monumental works on paper that unfold like diaristic scrolls, which are held in important collections such as the Art Gallery of NSW, Art Gallery of South Australia, Maitland Regional Art Gallery, Art Gallery of SA and the NGA. He has been invited to residences and exhibitions across the world, including New York, Germany, New Zealand, Lebanon, Korea and most recently Palestine and Lebanon. His practice interprets and translates what he observes around the world through mass media and travel.

## **Links**

<https://www.bettgallery.com.au/artists/63-locust-jones/overview/>





# Marian Hosking

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## **Work Details**

Lake Pedder 2021

925 silver, Tasmanian myrtle timber

49 (w) x 30 (d) x 13 (h) cm (overall)

12 pieces (L-R):

*Melaleuca* vessel, 925 silver, stainless steel

Round moss brooch, 925 silver stainless steel pin

*Nothofagus* myrtle vessel with brooch lid, 925 silver

Buttongrass vessel 925 silver, sassafras timber

*Galaxias pedderensis* brooch 925 silver

Silver wattle bark brooch, bark 925 silver

Silver wattle brooch, 925 silver

Berry brooch, heat coloured 925 silver

Cushion plant brooch 925 silver

Round *Nothofagus* brooch, heat coloured 925 silver

Liverwort brooch, 925 silver

Laurel leaf, 925 silver

## **Artist Statement**

*The restoration of Lake Pedder — its white quartzite beach and tea-coloured water, its unique plant and animal diversity — is an optimistic symbol for our times to celebrate scientific knowledge Tasmania shows the world what can still be achieved.*

The flooding of Lake Pedder raised international concern about the degradation of a globally significant natural wilderness and stimulated the Australian community to fight for environmental issues. Fifty years later the restoration of Lake Pedder is calling us – the white quartzite beach, tea-coloured water, unique plant and animal diversity. This is an opportunity to turn our attention to scientific knowledge, putting Tasmania out there on the global stage as an icon of what is achievable by restoring a landscape degraded by ‘industrial farming’. The restoration of Lake Pedder is an optimistic symbol humanity needs in this time of anxious despair.





### **Biography**

Marian Hosking is an educator, jeweller and silversmith, with 50 years of intensive practice. She expresses a specific vision and interpretation of the qualities of Australian light and landscape in details of botanical specimens. Using the drill, jewellers-saw and lost-wax castings Marian favours silver, with its evasive highlights and shifting shadows.

### **Links**

<https://galleryfunaki.com.au/artists/marian-hosking/>

# Patrick Hall

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## **Work Details**

The inland see 2021  
hand cut paper  
90 x 60 x 6 cm (d)

## **Artist Statement**

The wind jamming concrete sail of the dammed billowed by ingenuity and heroic ambition, stands hoisted between ancient lookouts The slow time rapid swirl of upended prehistoric seas wrinkle the rock faces of the watchers. Below a double vision reflection in the tannin brown glass of a drowned forest stain. Spires of twisted limb stand like ghost masts of sunken ships, their rigging stripped by the rise of an inland sea. Lost to the underneath the hidden lake and the spear-eye white of its beach. But the yellow-eyed stare of the Currawong King remembers the before – the poems of bird song, the echo of the wind and the silence.

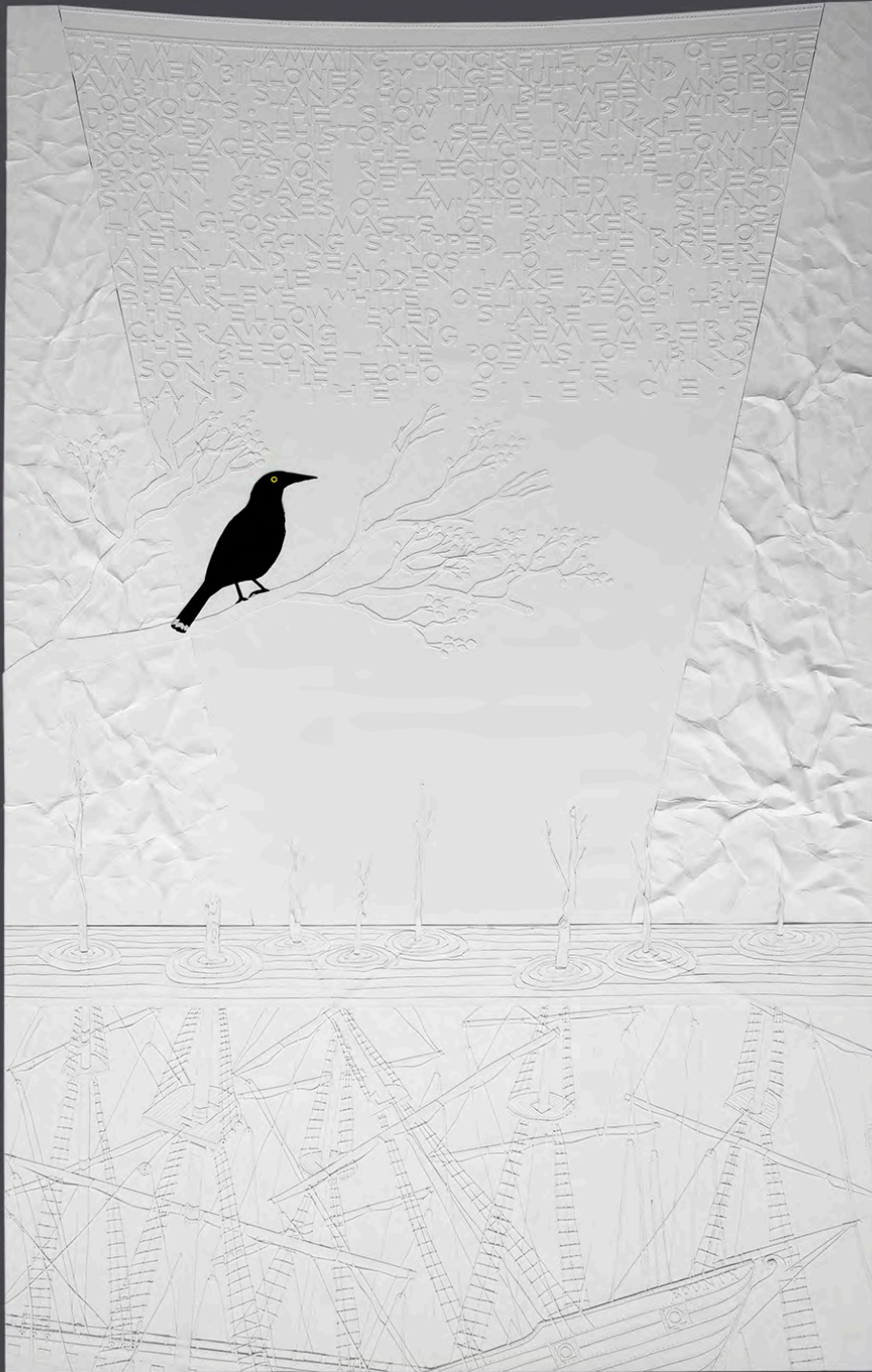
## **Biography**

With an art practice spanning several decades, Patrick Hall has firmly established a reputation for uniquely intricate and idiosyncratic works. Patrick's ability to cross and often combine seemingly disparate art genres sees a distinct and elegant collusion of beautifully fabricated imaginings with prose poetry, cabinetry, lighting and sound recordings. The offend emotive pieces are rich in story-telling, sometimes autobiographical, sometimes not.

## **Links**

<https://www.despard-gallery.com.au/artistprofiles/patrick-hall/>

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



# Fiona Hall

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## **Work Details**

Beam me up 2021  
oil on recycled drink cans  
100 x 100 cm

## **Statement**

Flooded by 15 metres,  
For 50 years.  
Fathomless...

## **Biography**

One of Australia's most prominent contemporary artists, Fiona Hall is best known for extraordinary works that transform quotidian materials into vital organic forms with both historical and contemporary resonances. Fiona works across a broad range of mediums including photography, painting, sculpture, moving image and installation, often employing forms of museological display. Her sculptures are characterised by their intricate construction and thematic resonance with issues of environmentalism, globalisation, war and conflict.

## **Links**

<https://www.roslynxley9.com.au/artist/fiona-hall>







# Neil Haddon

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## **Work Details**

There are places we have never been No 1 2021  
oil and acrylic on aluminium panel  
60 x 60 cm

There are places we have never been No 2 2021  
oil and acrylic on aluminium panel  
33 x 30 cm

There are places we have never been No 3 2021  
oil and acrylic on aluminium panel  
33 x 30 cm

## **Artist Statement**

I have never been to Lake Pedder.

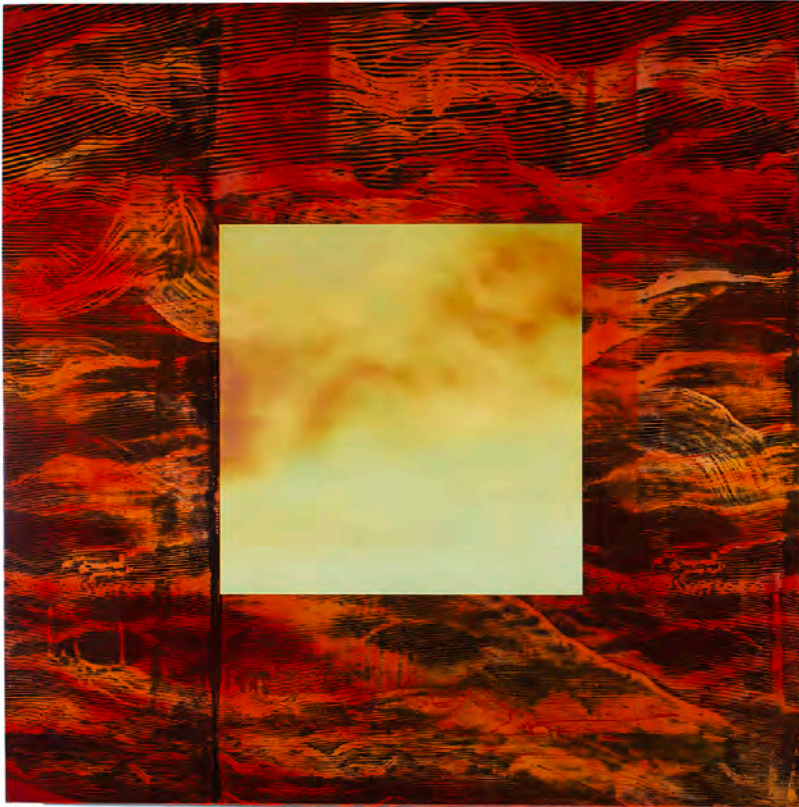
The first and last time we tried to go, we were stopped by an impoundment of water too vast to circumnavigate. The sunset that night was beautiful. I thought of the tannin-stained waters of a drowned lake and the places we will never go.

## **Biography**

Neil Haddon is a British Australian artist who has lived in Tasmania since 1996. Before emigrating to Hobart, Neil lived in Barcelona, Spain, for six years. His paintings display a wide variety of influences and styles, from hard-edge geometric abstraction to looser expressive figurative painting. His paintings draw on his experience of migration and how a migratory way of working can be applied to creative practice. Neil's work has been included in many exhibitions in Australia, Europe, the USA, and in Tasmania at MONA and The Tasmanian Museum and Art Gallery (TMAG). In addition, his work is held in significant national and international art collections, including the National Gallery of Victoria, TMAG, and ArtBank. Neil is Head of Painting at the School of Creative Arts and Media, University of Tasmania.

## **Links**

<https://www.bettgallery.com.au/artists/67-neil-haddon/overview/>



# Guerrilla Girls

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## Work Details

The ocean around Tasmania is warming at 2-3 times the global rate 2021

billboard 1, 86 Murray Street, Hobart

2.95 x 5.95 metres

billboard 2, 381 Elizabeth Street, North Hobart

2.56 x 4.6 metres

archival digital print

39 x 79 cm

## Artist Statement

In 2020-21 the Australian government gave \$10.3 billion to fossil fuel industries despite the fact that 80% of Australians believe climate change is happening and a majority favour switching from fossil fuels to renewable energy. At the same time the ocean around Tasmania is heating up at 2-3 times the global rate. Who calls the shots? The people who elected the government or the people who run the oil, coal and gas industries?

## Biography

The Guerrilla Girls are feminist activist artists. They wear gorilla masks in public and use facts, humour and outrageous visuals to expose gender and ethnic bias as well as corruption in politics, art, film, and pop culture. They maintain anonymity to keep the focus on the issues. Retrospectives in Bilbao and Madrid, and their US travelling exhibition, *Guerrilla Girls: Not Ready To Make Nice*, attracted thousands. Other street and museum projects have been staged at Tate Modern, London; São Paulo Museum of Art; Van Gogh Museum, Amsterdam; Museum of Military History, Dresden. What's next: More creative complaining! More interventions! More resistance!

## Links

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

## Guerrilla Girls

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# Piers Greville

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## Work Details

*Hypolimnus pedderensis* 2021  
oil on linen  
107 x 91.5 cm

## Artist Statement

A profound feeling of loss echoes in the black void of Pedder Dam. After a visit there in 2021, I tried to find out what I could about the webs of life shattered and gone from this place. Taking particular interest in the extinct Lake Pedder earthworm *Hypolimnus pedderensis*, I read that only a single specimen was ever collected, the summer before the lake was consumed. We can only presume that when the lake flooded that winter, the last of the species were drowned. That was June 1972, the same month I was born.

In the absence of images of the worm online, I returned to Lutruwita (Tasmania) in May to witness the lone specimen with my own eyes, suspended in ethanol in the bowels of a museum. As I studied this tiny deceased body, capturing images and drawings, I had in mind certain late paintings of Caravaggio, shortly before his death: his depiction of the quest for empirical, visceral knowledge in *The Incredulity of Saint Thomas*; and the *The Raising of Lazarus*, with not only its analogous narrative, but the corporeal frailty with its golden shimmering skin.

## Biography

As a former mountain sport endurance athlete, Piers Greville revisits that activity of tracing the landscape through the practice of painting. Currently based out of a Melbourne inner city studio, Greville draws on this personal history, and histories of painting to interrogate cultural positions on human relationships to the environment.

## Links

<https://dominikmerschgallery.com/artist/piers-greville/>

<https://piersgreville.com/>





## **Work Details**

Determined 2021  
giclee print on Hahnemuhle photo rag paper  
40 x 60 cm  
edition of 5

## **Artist Statement**

Removal, exile, erasure. Our Ancestors were forcibly removed to Flinders Island. Our lands and waterways were illegally taken, gifted to newcomers by newcomers in more than 3200 land deeds through the first 30 years of colonisation. Much Country is still gone from us. 'Developed', decimated, privatised, under water, over grazed. Under constant threat, Lutruwita, our island, weathers with us, Tasmanian Aboriginal people, a destructive onslaught that never abates. But it is possible to resuscitate, revive, renew. Culturally and physically Country and us are actively reuniting – damaged but determined.

## **Biography**

Julie Gough is a Tasmanian Aboriginal woman from the Briggs-Johnson-Gower family of northern Lutruwita (Tasmania). She is an artist who interrogates colonial history on Aboriginal Country, and a curator of First Peoples Art and Culture at the Tasmanian Museum and Art Gallery.

## **Links**

<https://www.bettgallery.com.au/artists/82-julie-gough/overview/>



## **Work Details**

Prism 2021  
oil on linen  
71 x 56 cm

## **Artist Statement**

Water, I'm surrounded by it. It flows under my home where a new trench to redirect the flow from a nearby creek is being constructed. My morning walks have me crossing several creeks and rivulets. It falls from above and I am completely drenched. We boast the most rain in the state. Travelling southward I pass over a lake and I am in awe of its vastness and beauty. The verges outlined by the blue of the surrounding mountains engulf me. The Eldons to the east, Mt Lyell to the north and sometimes Frenchman's Cap, which is way off in the distance and is visible when grey skies part. Initially I experience the landscape's richness of colours including the myriad of blues reflected from lake surface and sky before fading to the warm and cool greys again as the weather 'moves in'. Seasonal changes conjure changing emotional states in the landscape of 'wetness'. I breathe all this in!

Crossing the expansive modern bridge I am thrust back into the fact that this lake is an artefact – a construct, a catchment designed to sell on.

Water has been thought of as a symbol of power, of beauty and of wisdom. Painting can deal with these absolutes 'head on' but my painting reflects the edges and ambiguities of this complicated subject. The water near me mirrors the skies above and in the reflections below I see the remnants of another world. A landscape hidden. This vast expanse of water hides a past. Here at the edges nature is revealed a tree stump, its roots, blackened and hardened. Rocks big and small.

## **Biography**

Helena Demczuk was born in the Latrobe Valley, Victoria where she first studied at Art School. Helena lived in Papua New Guinea before running away to Brisbane and enrolling at QIT. Her cultural heritage was important so she enrolled at Monash University in Melbourne studying Ukrainian language and literature. In 2005 Helena completed a BFA at the University of Tasmania, with a semester at the Glasgow School of Art.





## **Artist Statement**

The Restore Lake Pedder campaign is shifting the way people think about the concept of wilderness. The Pedder Quadrangle is one of rugged scenic beauty. The ecosystem restoration of Lake Pedder, in the heart of the Tasmanian Wilderness World Heritage Area, will announce Tasmania as a leader in conservation and restoring wild places.

I was four years old in 1972 when Dick Friend trekked into Lake Pedder and threw off his boots to tippy toe on its pristine squeaky sands – just before it was dammed. The immersive experience inspired Dick, a young man not quite twenty, to re-assess his career. After working for the Lake Pedder Action Committee, he studied environmental design and, seeking alternatives to hydro-industrialisation, had a go with businesses in horticulture, aquaculture, tourism, education, gourmet food, marketing, and IT.

My paintings show a photocopy image of Dick's feet taped over mine, the colours of our skin, echoing the pink, reds and mauves of the siltstone laminae at Pedder. This painting represents the passage of time, 50 years, and the importance of recognising the commitment of environmentalists, walking together, understanding the past, walking forward, embracing the future.

Like Dick, I dream of Pedder re-emerging, and I look forward to walking on the sandy pink quartz beach of Lake Pedder.

## **Biography**

Amanda Davies is a painter who weaves imagined and real histories into her figurative paintings. Amanda established her painting practice in early 2000 after completing her fine arts degree. She has work in numerous public and private collections. Amanda likes to grow dahlias, make compost and walk on beaches when it's cold and windy.

## **Links**

<https://www.bettgallery.com.au/artists/91-amanda-davies/overview/>



**Work Details**

Red Tape – Lake Pedder after Dick Friend 2021

oil on linen

40 x 30 cm



**Work Details**

Repair – Lake Pedder after Dick Friend 2021

oil on linen

40 x 30 cm







# Lou Conboy & Tom O'Hern

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## **Work Details**

Postdiluvian antidepressant 2021  
single channel animated video  
duration 3 minute loop

Image stills from Postdiluvian antidepressant animation

## **Artist Statement**

Drowned footage of an ancient glacial landscape ruined with scribbles and scratches and scrawls. Remnants of the Gondwana forest that stretched right across Antarctica to Patagonia. Quartzite from before complex life stained pink with trapped metals. A serpent river. A fish. A bird. A worm.

## **Biography**

Lou Conboy is a photographer and video artist who explores mythical themes through uncanny depiction of her unruly characters. Her storytelling borders on the ridiculous but at times can lead to sublime moments of anticipation, surrender and playful coincidence.

Tom O'Hern is a Hobart based artist whose practice spans murals, painting, animation and drawing. His work explores the need for untamed thinking and wild places. Tom completed a Bachelor of Fine Arts with Honours at the University of Tasmania. His work '1000 drawings from the end of the world,' was included in the 2021 Ramsay Art Prize at the Art Gallery of South Australia. He has shown widely and undertaken residencies in Hobart, France and China.

## **Links**

<https://cargocollective.com/louconboy>

<https://www.bettgallery.com.au/artists/79-tom-ohern/overview/>



# Tim Burns

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## **Work Details**

On the beach 2021  
oil and wax on wood  
62.5 x 72.5 x 10 cm (d)

## **Artist Statement**

The original Lake Pedder held an incomparable and haunting beauty. For those people fortunate enough to have stood on its magnificent beaches, its flooding and impoundment in 1972 would have triggered trauma and lasting grief.

My painting is an echo of that grief rising through time and dark water. My painting is a reminder that the original sands are still there silently awaiting resurrection.

Culture is our anchor and our prayer.

Nature is our source and our future.

## **Biography**

Tim Burns was born in Sydney in 1960. He taught painting and drawing at the University of Tasmania from 1988 to 1998. He has had 30 solo exhibitions and been selected in 60 group exhibitions. His work is held in 28 public collections including the National Gallery of Australia, National Gallery of Victoria and the Tasmanian Museum and Art Gallery.

## **Links**

<https://www.bettgallery.com.au/artists/80-tim-burns/overview/>





# Pat Brassington

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## **Work Details**

Kiss of life 2021  
pigment print  
70 x 52 cm  
edition of 3

## **Artist Statement**

This image is not a homage to 'Electric Eric'.  
It is a homage to Lake Pedder.  
May you sparkle and shine again.

## **Biography**

Working predominantly in photo-media, Pat Brassington is recognised as one of Australia's most highly respected and preeminent artists. Her work has been presented extensively in national and international group exhibitions and is held in all major state, university and national collections throughout Australia. She is represented by Arc One Gallery, Melbourne and Bett Gallery, Hobart.

## **Links**

<https://www.bettgallery.com.au/artists/40-pat-brassington/overview/>  
<https://arcone.com.au/artists#/pat-brassington-1/>





# Michaye Boulter & Linda Fredheim

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## **Work Details**

Recomposing 2021  
oil on huon pine and blackwood  
8.2 x 27.8 x 20.8 cm (d)

## **Artist Statement**

On a misty winter's day, we drive west headed for a lake we will not see. A lake that exists in our imagination, revered through images and stories from those that have been before.

Instead, we arrive to a new shore, where with nature's persistence tiny beaches take hold, a haunting reminder of what once was. The day is crisp and still, but the sun breaks through, warming and lulling us into silence. The mountains' reflections conceal a beloved treasure, below the water's surface.

In the changing light, the land reveals its quiet beauty. We stand, uncertain. Trying to piece it together, to recreate in our minds the way it was, to wrestle with the extent of human impact and to contemplate our hopes for the future.

## **Biography**

Michaye Boulter is a Tasmanian painter, whose work reflects the many years she has spent living on or by the water. She holds a Bachelor of Fine Arts from the University of Tasmania and has exhibited extensively around the country.

Linda Fredheim graduated with a BFA (Design in Wood) from the University of Tasmania in 1992. Since graduating she has run her own designer-maker practice from a studio in North Hobart. Working primarily with wood, she has exhibited widely and undertakes both furniture and object commissions as well as collaborative projects with other artists.

## **Links**

<https://www.bettgallery.com.au/artists/119-michaye-boulter/overview/>

<http://www.lindafredheim.com.au/>



Michaye Boulter & Linda Fredheim

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## **Work Details**

Patti Smith 2020  
acrylic on board  
86 x 56 cm

## **Artist Statement**

In all my 'Mischief Makers' portraits, I celebrate people who have fought for social change through nonviolent action. My friend Patti Smith has done that as an artist and as an environmental activist.

Because of my admiration for her and for what she stands for, I've always tried to do whatever I can to support her in her critical work to save our planet. I sang at a Carnegie Hall benefit concert for Pathways to Paris, a nonprofit co-founded by her daughter, Jesse, that's dedicated to making the Paris Climate Agreement a reality. And at one of her concerts in Cologne, Germany, we sang 'A Hard Rain's A-Gonna Fall' together. We were both in tears by the end because its lyrics about sad forests and dead oceans are a warning to us about what will happen if we don't do something about climate change.

In private moments together, we have confided in each other about how deeply worried we are about our environmental future and what it means for our children and grandchildren. My portrait of her is my way of honoring her and all she's doing to heal the world through her music and her activism. She's truly a Mischief Maker.

## **Biography**

In her history-making career as an international performer and activist, Joan Baez has been on the front lines of just about every nonviolent social justice and human rights movement of the past century. Since she retired from active performing, she has had time to focus her talents on painting and drawing, creating art with a social conscience. Her second 'Mischief Makers' exhibition included portraits of environmental activists she admires – Greta Thunberg, Xiuhtezcatl (shoo-TEZ-kawt) Martinez and her friend Patti Smith.

## **Links**

<https://seagergray.com/artist/791-joan-baez>

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

<https://pathwaytoparis.com/blog/people-have-the-power/>





# Rick Amor

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## **Work Details**

Grounded ship 2014  
lithograph  
58 x 76 cm  
edition 5/10

## **Artist Statement**

Rick prefers not to make a statement.

## **Biography**

Born in 1948, Rick Amor is a Melbourne painter, sculptor and printmaker. His work is held by most Australian national and state public galleries and numerous private collections. He was the Australian War Memorial's official artist in East Timor in 1999 and has held more than 60 solo exhibitions.

## **Links**

<https://niagaragalleries.com.au/rick-amor/>





## **Work Details**

Split stone 2018  
huon pine, polished dolerite  
13.5 x 26.7 x 5 cm (d)  
edition 1/10

## **Artist Statement**

I'm trying to imagine the tortuous flooding of Lake Pedder. Not just the useless watering of its quartz shoreline where inch by inch it was submerged, but the several emotional years prior when people worked tirelessly to prevent this from happening.

Were hearts broken open from this ultimate damming where all one's held grief, individual and collective, burst forth? More than likely. Fifty years later this epic story is being retold. Should old wounds be made to bleed again? Possibly.

In her poem 'Lead', Mary Oliver, when telling the story of how lead in a pond has killed off the loons one by one, she writes:

*I tell you this / to break your heart / by which I mean only / that it breaks open, and never closes again, / to the rest of the world.*

The small *Split stone* sculpture is a metaphor for a heart broken open, again and again. With care, this life-long process of breaking and mending slowly polishes our inner beauty revealing a solid force of character that reflects compassion, tolerance, empathy and forgiveness. Hidden within this beauty is where hope resides. A steadfast hope that will drain Lake Pedder.

## **Biography**

Peter Adams is an American born, Tasmanian based sculptor. He is a self-described renegade human whose lifelong determined focus has been peace, which he has pursued by forging links between art, dialogue, ethical living, feminine / masculine equality, and deep connection to country. He lives in hope that humans won't destroy 4.6 years billion years of evolutionary growth.

## **Links**

<http://windgrove.org/>



# A Published Event

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## **Work Details**

Telegraphic poem 2021  
digitally printed card, blackwood timber  
12.7 x 17.8 cm  
edition of 25

## **Statement**

*Telegraphic poem* is a lure offered in consideration of the prospect of restoring the original Lake Pedder, now submerged by the Huon-Serpentine hydro impoundment in southwest Lutruwita (Tasmania). *Telegraphic poem* is a limited edition text-work that harnesses the poetic language of secret mining codes published in late 19th and early 20th century. This coded message, once deciphered, is a call to engage with the past and future transformations that are continually unfolding in the matter and energy of the present. It is a reminder that material environments are entangled in what artist Ross Gibson calls the 'energetic aftermath of past events' and that possibilities for the transformation of minds and landscapes are part of this unfolding.

Extracted from: McNeill, Bedford. *Mining & General Telegraphic Code: Arranged to Meet the Requirements of Mining, Metallurgical and Civil Engineers; Directors of Mining, Smelting and Other Companies; Bankers; Stock and Share Brokers; Solicitors, Accountants, Financiers and General Merchants*. London: Whitehead, Morris & Co., Limited, 1905.

## **Biography**

A Published Event is the collaborative partnership of Justy Phillips and Margaret Woodward; artists, writers and publishers. Making long-term relational artworks through shared acts of public telling, they explore chance encounter, constructed situations and the shared authorship of lived experience. They work with artists and writers, materials and ideas, writing, prose, book-works and performance.

## **Links**

<http://www.apublishedevent.net/>



## A Published Event

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**Ethnology. Gualatina, Explanar,  
Batidera. Someter, Ojeadura.**



Practically everyone knows. It is now more  
than ever necessary, to strip off the layer of  
overburden - with extreme care. The vein is  
strong and well defined, in the bed of the river.