

An abstract painting featuring a dense composition of thick, expressive brushstrokes in various colors including earthy browns, pinks, oranges, and purples. Overlaid on these strokes are numerous semi-transparent circles in shades of blue, orange, pink, and grey, creating a layered, textured effect. The overall style is reminiscent of modern abstract art.

# THE MERVYN MORIARTY LANDSCAPE AWARD

FLYING ARTS  
ALLIANCE INC



This exhibition is presented by  
Flying Arts Alliance



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## ARTIST PROFILE [THE JOHNSON]



Flying Arts Alliance gratefully acknowledges The Booth Memorial Fund of Annie Tan (Yuh Siew), the Geoff Booth Foundation, Woolloongabba Art Gallery, Turner Family Foundation private donors and the government, philanthropic and corporate supporters and Award partners who help make the Queensland Regional Art Awards possible.

Flying Arts Alliance acknowledges the traditional custodians of the lands and seas on which we work, live, and create. We pay our respects to Elders past, present and emerging.

Flying Arts Alliance is honoured to acknowledge the Governor of Queensland, Her Excellency Dr Jeanette Young PSM as our Patron. We also acknowledge Mr Tim Fairfax AC and Mrs Gina Fairfax as our Cultural Patrons.

Flying Arts is the administrator in Queensland of the Regional Arts Fund (RAF), an Australian Government program provided through Regional Arts Australia.

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**Cover Image:**  
Cynthia Copley, *White Rock - Elemental*  
(artwork detail), 2021,  
Oil on canvas, 53 x 53 x 3 cm.  
Photo by Cynthia Copley.

Information in this catalogue is correct at time of printing, but is subject to change during the course of the exhibition period.

*Merv [was] charismatic,  
philosophical,  
anti-elitist, and generous.  
He modestly describes himself as  
a “student of his students”,  
and [was] greatly inspired by  
the people he met and taught,  
and places his teaching  
and travels led him.*

– Sarah Barron, Curator,  
COLOUR: Mervyn Moriarty,  
A Retrospective Exhibition

## VALE MERVYN MORIARTY

After a lifetime as one of Australia's esteemed art educators and colour theorists, Flying Arts Founder and artist, Mervyn "Merv" Moriarty passed away peacefully on the first of November 2021 in Daylesford, Victoria.

Merv has left an immeasurable legacy throughout regional and remote Queensland where a generation of artists, educators and communities gained exposure to contemporary visual arts practice, many for the first time.

## ABOUT THE PRIZE

Honouring Mervyn Moriarty's legacy, in 2021 Flying Arts offered the inaugural The Mervyn Moriarty Landscape Award as a category of the Queensland Regional Art Awards, thanks to Consolidated Properties Group.

The prize awards a landscape artwork in any medium, in homage to Mervyn's penchant for 'en plein air' landscape painting.

## ABOUT THE EXHIBITION

Thanks to our award partner, Consolidated Property group, the winner and finalists of the Mervyn Moriarty Landscape Award (The Merv) will be displayed in their office in Brisbane for 12 months. A series of 'open house' programs will be offered for public viewing.

For information and updates about the exhibition program visit [flyingarts.org.au/exhibitions/](https://flyingarts.org.au/exhibitions/)

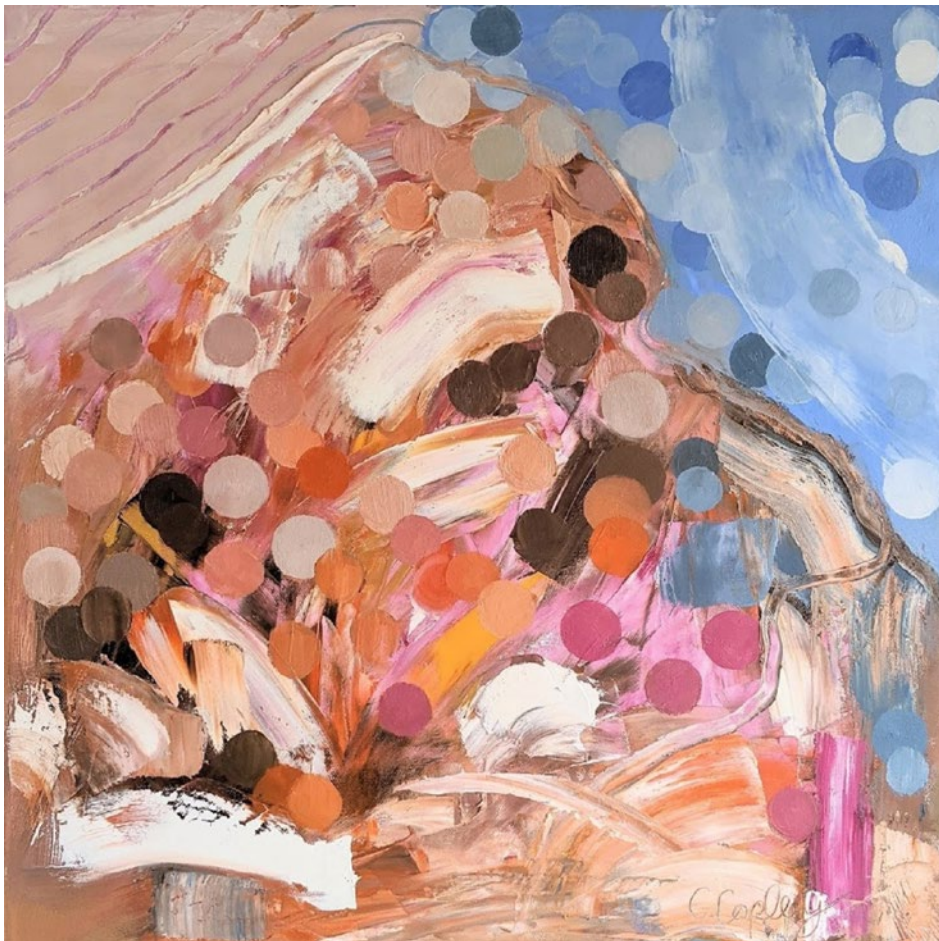
## PURCHASE ENQUIRIES

Artworks in the Mervyn Moriarty Landscape Award are available for purchase, unless otherwise specified. Prices are available upon request.

Please contact Flying Arts at [ProgramLead@flyingarts.org.au](mailto:ProgramLead@flyingarts.org.au) to discuss your interest and receive a Purchase Inquiry form to complete.

Artworks will not be available for collection until the exhibition concludes in early 2023.





Cynthia Copley, *White Rock - Elemental*, 2021, Oil on canvas, 53 x 53 x 3 cm.  
Photo by Cynthia Copley.

## CYNTHIA COPLEY *WHITE ROCK – ELEMENTAL*

IPSWICH, SOUTH EAST QUEENSLAND

### THE MERVYN MORIARTY LANDSCAPE AWARD

In this painting I explored the concept of 'Paint the Town' through celebrating the resilience and beauty of the elements that form White Rock, a magnificent landmark of cultural significance located at the Spring Mountain Conservation Park in Ipswich. My painting is joyful and energetic and captures White Rock's deep horizontal crevasses, the beautiful knobby shapes and patterns carved into the sandstone from thousands of years of wind and rain; the warm colours which play upon the blue horizon and the bright white facets for which it is named. I painted my intrinsic and spontaneous response to the refracted light on the rock and the dance of shadows cast from the leaves of the surrounding gum trees.

### I ONLY KNOW HER BY HER PAINTING.

*I painted 'Black Rock' near Coonowrin, she painted White Rock.*

*I painted texture; she, spotted light, knobbiness, the round sky*

*secrets of criss-cross structures, hollows*

*the story of White and it's bending.*

*I painted lava, grain, straining fractures, rind;*

*she, the life of stone, the way it shines on us,*

*finding a brilliance there, the sparkles in her mind.*

*I painted dark gaps, volcanic flow.*

*Hers is full of colour, a happy mountain;*

*mine, bursting with immanence, brooding.*

*My stepdaughter's face was very white, her cheek cold to the touch:*

*still-beauty.*

**Roger Callen**  
in response to Cynthia Copley's *White Rock – Elemental*



Donna Glass, *Dark Skies*, 2020, Digital print, 120 x 100 x 15 cm.  
Photograph by Donna Glass.

## DONNA GLASS

### *DARK SKIES*

#### BUNYA MOUNTAINS, WESTERN DOWNS

Living underneath the beautiful dark skies of The Bunya Mountains is an absolute privilege. Home of the Wakka Wakka people, this area is host to towering ancient Bunya Trees. With owls hooting and dingoes howling in the background, it makes for a surreal setting for night shots.



Gail Meyer, *You Beauty!*, 2021, Acrylic on canvas, 42 x 42 x 2 cm.  
Photograph by Louis Lim.

## GAIL MEYER

### *YOU BEAUTY!*

#### ROCKHAMPTON, CENTRAL QUEENSLAND

Hoo-roo to The Big Dry. Send her down Hughie! Farmers, graziers, gemstone fossickers and country folk alike toss away their laid back manner to celebrate the arrival of the rain with a huge shindig or maybe a private celebration. Rock up, raise a glass, have a cold one. Here is the rain, the refreshment to the land; seeds sprouting, crops growing, wild flowers exploding, and gem stones gleaming on the wet ground. Time to paint the town!





Janet Ambrose, *Eungella*, 2021, Oil on canvas, 90 x 90 x 4 cm.  
Photograph by Louis Lim.

## JANET AMBROSE

### *EUNGELLA*

SARINA, CENTRAL QUEENSLAND

This landscape is of Eungella. The view is of the mountain above Pioneer Valley; the viewer is confronted with deep forests to the valley floor. The structural energy of the mountain gives movement as the valley below winds its way to the coast.

There is harmony in the irregularities of the twists and turns that we see. The forest is poised and alive with inhabitants calling this, the largest sub-tropical rainforest in Australia, home. It is my intention to reflect the rawness of this landscape; broad brush strokes dominate this work to give the landscape a strong sense of character and strength.



Jasna Spiranovic, *Walking with Friends*, 2020, Digital photograph, 120 x 120 x 2 cm.  
Photograph by Jasna Spiranovic.

## JASNA SPIRANOVIC

### *WALKING WITH FRIENDS*

GOLD COAST, SOUTH EAST QUEENSLAND

During COVID-19 lockdowns I, like many people in the world, was unable to visit some friends. This photograph depicts my happiness after having seen some friends post-lockdown, and celebrates the joy of my early morning walks.



Jennifer Redmond, *Granite Country*, 2021, Acrylic on board, 70 x 99 x 4 cm.  
Photograph by Louis Lim.

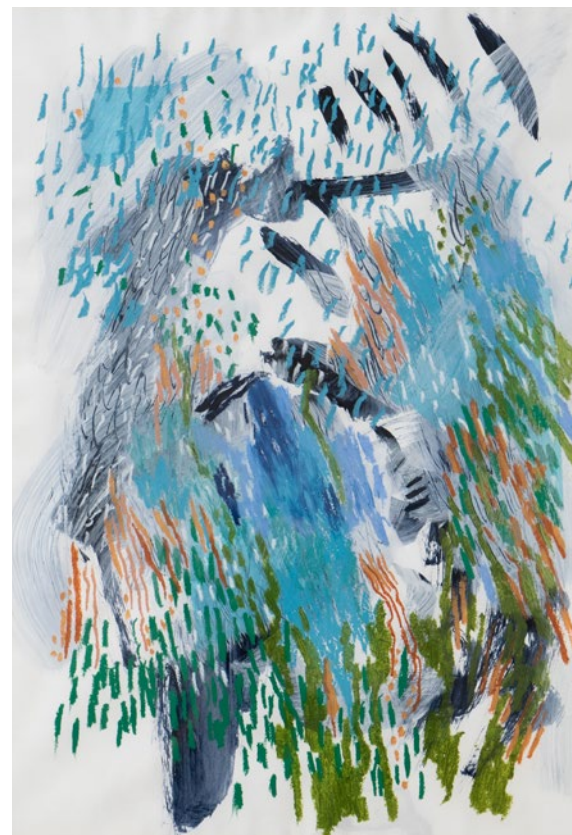
## JENNIFER REDMOND

### GRANITE COUNTRY

SUNSHINE COAST, SOUTH EAST QUEENSLAND

The Tablelands and the Granite Belt portray a sense of silence, a sense of beauty, and a sense of place where the trees and boulders stand before you, reaching for the sky.

There is an essence which is magic.



Kerry Wilson, *Joie de Vivre*, 2020, Mixed media on paper, 71 x 59 x 3cm.  
Photograph by Louis Lim.

## KERRY WILSON

### JOIE DE VIVRE

SUNSHINE COAST, SOUTH EAST QUEENSLAND

I enjoy the drama of romantic landscapes, and I enjoy mark-making.

I enjoy the calligraphic and floating perspective of Chinese landscapes.

I enjoy automatic drawing and the excitement of chance.

All of these things are distilled into my own personal iconography.

Painting helps me to understand the world, to celebrate the natural world, to see, to feel, and to live in the moment.

My aim is to invoke the spirit and feeling of the natural world and invite the viewer to experience and connect with the exuberant enjoyment of life.





Kym Barrett, *Inside Adventure 1*, 2021, Oils and cold wax on board, 55 x 55 x 4 cm.  
Photograph by Louis Lim.

## KYM BARRETT

### *INSIDE ADVENTURE 1*

GYMPIE REGION, WIDE BAY BURNETT

*Inside Adventure* emerged organically out of the painting process of building up and breaking down layers using oils, oilsticks and other drawing media. It was an exciting adventure and celebration of my practice, with rapid gestural mark-making and quick paint applications.

I'm not a party girl. Never have been. No 'painting the town red' for me! During Covid 19 restrictions in 2020, the studio solitude was an unusual - but perfect - place to celebrate.

This work can be seen as an internal landscape, while tethered to memories of my creek at the bottom of my property, where I regularly sit and draw. That I can do this, is cause for daily gratitude and honouring.

My abstract vocabulary of colour, texture and mark expresses my lively connection to place, as well as a traversing of the mysterious, ambiguous terrain in the process of both painting and living.



Lyn Laver-Ahmat, *Pandanas Curtain*, 2020, Acrylic on canvas, 90 x 120 x 4 cm.  
Photograph by Louis Lim.

## LYN LAVER-AHMAT

### *PANDANAS CURTAIN*

MACKAY, NORTH QUEENSLAND

I made this painting after drawing the Pandanus Grove up at Slade Point where I live. I had attempted it many times and disliked the heavy forms, so I used colour to get a feeling for the quiet coolness and breeze of the beautiful morning. I depict the gentle noise of the waving Pandanus fronds, and invite the viewer to look through them, like a curtain to the sea below and beyond.





Maharlina Gorospe-Lockie, *I Bring You Gifts*, 2021, Acrylic and oil pastel on canvas, 92 x 52 x 4 cm.  
Photograph by Daniela Vavrova.

## MAHARLINA GOROSPE-LOCKIE *I BRING YOU GIFTS*

CAIRNS, FAR NORTH QUEENSLAND

Maharlina Gorospe-Lockie's work expresses the beauty of landscape while exploring tensions between stasis and change, nostalgia and threat, celebration and despoilment.

*I Bring You Gifts* invites the viewer to immerse themselves in water, forest and sky, to find their own sense of scale, time, and joy.



Mark Skelcher, *Palm Cove*, 2020, Oil on canvas, 42 x 53 x 3 cm.  
Photograph by Mark Skelcher.

## MARK SKELCHER *PALM COVE*

CAIRNS, FAR NORTH QUEENSLAND

How do you celebrate? Simple, I visit Palm Cove! It is the most beautiful beach village I have painted, which I come back to time and time again in an attempt to capture its beauty, tranquility and natural vibrancy. I am drawn to its warm tropical light that is so fresh and bright.

It is such a special place for me and my family. From my Wedding Day, to the simple pleasures of playing with our children on the beach, this place holds past times of joy, and memories of connection and togetherness. Warm summer days, walking the esplanade and jetty, the sea breeze, palm fringed shoreline, sound of birds gently singing and conversations in the busy cafes and restaurants, celebrations of birth and remembrance of those gone.

For some time, I have been capturing the mesmerizing landscape of Cairns and the Northern Beaches that I am honoured to now call home; in this way, I celebrate and Paint the Town.



Nicole Harper, *Poona Lake Ghosts*, 2021, Oil on canvas, 91 x 120 x 4 cm.  
Photograph by Louis Lim.

**NICOLE HARPER**  
*POONA LAKE GHOSTS*  
GYMPIE, WIDE BAY BURNETT

Poona Lake is a unique perched lake in Butchulla country near Rainbow Beach. As an *en plein air* artwork, sketching in situ, absorbing the landscape and connecting to place was important for the gathering of information and feeling that formed the basis of this work. The ghosts, or remnants of many are present in this work. I acknowledge the Traditional Owners, the Butchulla, their elders past, present and future, and the value this gathering place holds for them. I remember a group of women seeking connection with place and each other here, evoking a spirit of festivity. I reflect on times I have sought solace here, found gratitude, and depart with a feeling of celebration through witnessing this natural environment and being part of it, even if just for a short time. I dwell upon the future and the achievements that will be celebrated by the next generations.



Pamela Finlay, *A Reason to Celebrate*, 2021, Mixed media on watercolour paper, 78 x 98 x 4 cm.  
Photograph by Louis Lim.

**PAMELA FINLAY**  
*A REASON TO CELEBRATE*  
BOWEN, NORTH QUEENSLAND

Art is a process of exploration. Today I might see something fresh and new in the landscape that I didn't see yesterday. Every day is a reason to celebrate the diversity of what I see. Today might be windy, tomorrow may be calm and these elements can affect the natural world immensely. Leaves can be blown off trees, or tomorrow could see a new cycle of growth emerging. The Scrub Almond Tree comes to mind when I think of this - the colour, size and shape of the different leaves on the same tree. The Red Tailed Cockatoos enjoy devouring fruit from this tree and set about leaving litter from their munchings on the local beachfront avenue of trees. To see them flying across the sky is a sight to behold. The ground throughout Bowen is a carpet of red leaves after their onslaught and afterwards fresh new growth of bright green leaves appear.