



WANDERLUST

THE TOURING EXHIBITION OF THE 2018 QUEENSLAND REGIONAL ART AWARDS

FLYING ARTS
ALLIANCE INC



INTRODUCTION FROM THE EXECUTIVE OFFICER

The Queensland Regional Art Awards (QRAA) is a Flying Arts Alliance signature event and an important annual affair for regional and remote artists. More than simply an art prize, it is a community and capacity building enterprise. It provides multitudes of regional and remote artists and galleries with local, national and global exposure every year.

Now in its ninth year, the theme for the Queensland Regional Art Awards 2018 and its touring exhibition was *Wanderlust*. We are consistently surprised at the quality of entries and with the originality in how artists address the theme; and too by the unique lens through which our expert judging panel selects the award winners and finalists for exhibition. Every year new locations are represented, from the very far north of Queensland to the western and southern boarders, through the interior, and along the coast.

We are extremely excited to announce that the official launch of *Wanderlust* is being hosted in a remote location for the first time - in Winton, on 27 July 2019. We have a commitment to access and equity for remote, rural and regional artists, so the Waltzing Matilda Centre was a natural fit. The Remote Artist Award winner is also the current Exhibition Coordinator. We are equally excited about touring *Wanderlust* to Brisbane, Goondiwindi, Somerset, Chinchilla, Toowoomba and Ingham in 2019 and into 2020.

To our award sponsors, partners and donors, we extend our sincere gratitude – you are an important part of the Flying Arts family and your generosity changes lives. We give special thanks to our 500 Club donors for keeping the awards flying high, and offer a warm welcome to our new major award and exhibition touring sponsor, Holding Redlich.

Thank you to each and every artist who entered; we encourage you to continue to do so. Congratulations to current award winners and touring artists, joining the ranks of an ever growing and evolving cohort of regional Queensland artists of excellence.

Last, but definitely not least, to the art appreciators and supporters who have taken the time to visit and view these exquisite works of art, we trust you will enjoy *Wanderlust*.

Kerryanne Farrer
Executive Officer

SALE OF WORKS

Artworks in this exhibition are for sale as indicated. To purchase an artwork or make an enquiry, contact Flying Arts on 07 3216 1322 or email exhibitions@flyingarts.org.au. Purchased artworks will not be available for collection until the exhibition tour concludes in March 2020. All prices listed are inclusive of GST. Flying Arts acts as an agent for the artist who is the seller of the work.

CONTENTS

About Wanderlust	4
About The Awards	4
Touring Dates	4
Award List and Judging Panel	5
Curator Foreword	6

WINNING ARTISTS

Erin Dunne	8
Suzy Furness Lillian Whitaker	10
The Ly Karen Stephens	12
Rebecca Lewis Shannon Garson	14

TOURING ARTISTS

Abramo Papp Brandon Wockner	16
Beth Barrett Christopher Trotter	18
Donna Davis Ethel Thomas	20
Emma Ward Jack Martin	22
J Valenzuela Didi Jenny Nuebecker	24
Joe Botica Joolie Gibbs	26
Keelyn Waters Miles Allen	28
Netta Loogatha Rosey Cummings	30
Noela Mills Sandra Ross	32
Nicole Voevodin-Cash	34

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

Cover Image: Erin Dunne, *Destination Duaringa (Detail)*, 2018, Graphite on Paper, 60 x 84 x 4 cm (double page spread)

ABOUT WANDERLUST

From dirt roads to rock pools, luscious rainforests to local festivals, Queensland is a state that inspires exploration. It's full of diverse personalities, local legends and hidden gems valued by tourists and locals alike. Artists were asked to embrace a spirit of adventure to discover something unique about their own community or another within the state.

The *Wanderlust* exhibition is an outcome of the 2018 Queensland Regional Art Awards.

ABOUT THE AWARDS

The Queensland Regional Art Awards is Flying Arts' signature annual art awards for established and emerging artists living in regional and remote Queensland. The awards aim to highlight the wealth of creative talent located outside the capital city and provide a platform for professional development.

Award participants have their work featured in an online gallery, and are considered for the major prize. Participants can also enter several minor award categories and may also have their work selected for exhibition.

The touring exhibition of the Queensland Regional Art Awards travels to metropolitan and regional galleries in the year following the award.

TOURING DATES FEBRUARY 2019 - MARCH 2020

Judith Wright Centre of Contemporary Arts, Brisbane	28 February – 8 March 2019
Goondiwindi Civic Centre Artspace, Goondiwindi	22 March - 11 May 2019
The Condensary, Somerset	23 May - 13 July, 2019
Waltzing Matilda Centre, Winton	27 July - 8 September, 2019
Lapunya Art Gallery, Chinchilla	21 September - 30 October, 2019
USQ Arts Gallery, Toowoomba	10 December 2019 - 8 January, 2020
TYTO Regional Art Gallery, Ingham	24 January - 2 March, 2020

2018 QUEENSLAND REGIONAL ART AWARDS

AWARD LIST

HOLDING REDLICH AND FLYING ARTS 'ART FOR LIFE' AWARD

\$10,000 cash, non-acquisitive, thanks Holding Redlich and the Flying Arts Alliance 500 Club Donors

THE ANNIE TAN MEMORIAL WATERCOLOUR AWARD

\$3,000 cash, non acquisitive, thanks to The Booth Memorial Fund of Annie Tan (Yuh Siew) and the Geoff Booth Foundation

BETTY CROMBIE YOUNG ARTIST DEVELOPMENT AWARD

\$2,000 cash, non acquisitive, thanks to David Crombie

TEXTILE ART AWARD

\$1,500 cash, non acquisitive, thanks to Janet de Boer and an 'Art for Life' donor

DIGITAL ART AWARD

Fully funded one week residency at State Library of Queensland, The Edge valued at \$4,000, thanks to State Library of Queensland, Art Series - The Johnson and Flying Arts Alliance

REMOTE ARTIST AWARD

Fully funded one week residency at McGregor Summer Retreat (Jan 2019) valued at \$2,500, thanks to USQ Artsworx

PEOPLE'S CHOICE AWARD

Adult: \$1,250 materials voucher, thanks to Ironlak
Young Person: \$750 materials voucher, thanks to Ironlak

JUDGING PANEL

- **Bianca Acimovic (Touring Exhibition Curator)**
Director, Rockhampton Regional Art Gallery
- **Renai Grace**
Director, Museum of Brisbane
- **Bruce Heiser**
Bruce Heiser Projects

CURATOR FOREWORD

BIANCA ACIMOVIC
CURATOR

Australia's regional and remote communities are integral to the holistic story of our nation, and living and working in these areas are some of our country's established and emerging artistic practitioners who articulate this story. Broadly speaking, the majority of Australians live in major cities, with regional and remote population accounting for 30%, and within this, remote communities account for 2.5% (National Rural Health Alliance, 2018).

There are often disparate individual perspectives of living within and outside of major cities, and broadly this is a lifestyle choice. Just ask the 1 in 6 professional Australian artists who live and sustain practices in regional cities or towns, or the further 1 in 10 living and working in rural, remote or very remote areas (Australia Council for the Arts, 2018).

It is through initiatives like the Flying Arts Alliance's Queensland Regional Art Awards (QRAA) that the work and practices of artists from across the entire state are recognised and celebrated.

The QRAA is presented as an annual visual arts competition and exhibition for established and emerging artists, with outcomes of an online gallery, prizes, and a touring exhibition. They provide a recognised public platform that values what it means to develop and sustain an arts practice in Queensland. Highly competitive, it is open to all levels and forms of practice, with entries assessed by industry experts.

The 2018 competition received 170 entries. From this, 31 finalists were selected and 26 artworks chosen for the touring exhibition exhibiting throughout Queensland.

As with previous years, the QRAA brought together a diverse selection of artists from across Queensland. In 2018, they were asked to embrace a spirit of adventure to discover something unique about their own community, or one that they visited within the state. Their responses have been brought together under the thematic title, *Wanderlust*.

Dating back to the 1900s, The term "wanderlust" originates from the German words "wander" (to hike) and "lust" (desire). From Mornington Island to Charleville, the message of *Wanderlust* has been presented in a variety of forms and contexts, highlighting built forms, natural surrounds, and the range of people and unsung heroes who populate this expansive state.

In one of the winning works - Erin Dunne's *Destination Duaringa* - the desire to travel to familiar places is presented as a large scale concertina book that unfolds to almost ten metres. Its content and physical form are simultaneously intimate and public. In this narrative piece, Dunne draws back to her family's heritage in the area, translating the place and people that resonate in her childhood memories. These come to life in her observational drawing, a style that moves from the impressionistic to documentary, capturing the Queensland town,

Queenslander houses, backyards and streetscapes.

These iconic Queensland built forms are depicted in works beyond Dunne's, in works such as *Streets of Your Town* by Rebecca Lewis.

Using stop motion narrative, Lewis walks you through the streets of an unnamed regional town in a work that, quite literally, takes you on a wander.

Killara Display Homes by The Ly highlights the evolution of Queensland housing and the growth of residential living with the rise of display villages. An outcome of the Modern movement which proposes to offer all that is needed to live a happy life: the front yard, kerbed streets and active centres. Lewis and Ly both present perspectives to changes in suburban regional living.

Beyond the built form, the natural environment is also a sustained source of inspiration and exploration throughout this exhibition, and is presented as one of the many values of living and working in regional and remote Queensland.

Throughout history, artists have recorded and reflected the state of society and the natural world in which we exist. This ongoing area of interest is reflected in works such as Lillian Whitaker's *Mist #3* and Suzy Furness' *Dawn to Dusk*, and The People's Choice Award winning pieces, Caitlin Broderick's *Where the ocean meets the sea* and Hayley Roberts' *If Trees Could Talk*. These artists draw on their natural surroundings, adding to the collective

efforts of artists before them to bring about a consciousness to the world.

In *Feathertop and Flinders*, by Karen Stephens, for example, we are encouraged to see beauty in the presence and movement of grasslands. And in the work of Shannon Garson's *The epic flight of the Arctic Tern*, we are offered a moment to consider the bird, its migratory path and the similarities to the sometimes migratory life as an artist. The works are aesthetic but also insightful, as they attempt to awaken our consciousness, speaking to the lived experience of people who view them.

The presence of artists in regional and remote Queensland is important. Research has shown that engagement with the arts enriches our lives, contributing directly to stronger, healthier and more cohesive communities. Artists help foster connection, communication and creativity, and the QRAA enables us to acknowledge and celebrate them, their work, our state, and our stories.

The works are aesthetic but also insightful, as they attempt to awaken our consciousness, speaking to the lived experience of people who view them.

ERIN DUNNE DESTINATION DUARINGA

ARTIST STATEMENT

DATE
2018

MEDIA
Graphite on Paper

DIMENSIONS
60 x 84 x 4 cm
(double page spread)

59 cm x 9.88m
(fully extended)

LOCATION
The Range, Rockhampton

PRICE
\$3,000

PHOTOGRAPHER
Mick Richards
Photography

WINNER
Holding Redlich and
Flying Arts 'Art for Life'
Award

Despite being a popular highway stopover, the tiny town of Duaringa in Central Queensland is rarely considered a destination that would inspire a sense of wanderlust for the average tourist. While Trip Advisor lists a grand total of zero attractions, patient exploration uncovers its charms. Time moves slowly. Shielded from the march of gentrification, it is a living museum. Familiar yet strange. Beautiful and verdant in one glance, ramshackle and crumbling to dust in the next. Abundant space. Sweet perfume of freedom.

Destination Duaringa takes the form of a visual travel journal recording my journey through town with Dad as my tour guide, to places familiar and new. Dad shares the precious gift of stories associated with each place, until we are moving beyond geographical travel and are reaching back through time and memory to connect with family history. Wanderlust teaches me that this place and I are part of each other.



Erin Dunne, *Destination Duaringa*, 2018, Graphite on Paper, 60 x 84 x 4 cm (double page spread)

SUZY FURNESS DAWN TO DUSK

ARTIST STATEMENT

DATE
2017

MEDIA
Silk

DIMENSIONS
115 x 70 x 0.5 cm

LOCATION
Ilkley, Sunshine Coast

PRICE
NFS

PHOTOGRAPHER
Mick Richards
Photography

WINNER
Textile Art Award

What about the wanderlust of the insects who meander and wander over our eucalypt barks? Do their travels count? I hope so. *Dusk to Dawn* took as its starting point the insect marks on a scribbly gum in Mooloolah National Park. I then added the colours of the various tree barks on my property and the colour of the daylight seen behind them.



Left:
Suzy Furness, *Dawn to Dusk*, 2017, Silk,
115 x 70 x 0.5 cm

LILLIAN WHITAKER MIST #3

ARTIST STATEMENT

DATE
2018

MEDIA
Projected Video and 4
Track Field Recording

DIMENSIONS
Variable

LOCATION
North Maleney,
Sunshine Coast

PRICE
\$1,500

PHOTOGRAPHER
Lillian Whitaker

WINNER
The Betty Crombie Young
Artist Development
Award

Mist #3 encapsulates the iconic rolling green hills and foggy atmosphere of Maleney, Queensland. The artwork comprises field recordings in various forms that capture natural visual occurrences (in this case an ephemeral mist), and recorded organic sounds (such as a running Obi Obi Creek and the calls of rainforest creatures). Throughout the piece, I wanted to emphasise the ephemeral and ethereal qualities of the hinterland range when engulfed in a delicate mist. I have showcased this through the use of a soundscape where, in addition to field recordings, synthesised elements have been added to represent what mist might sound like were it audible. I have projected my video onto a stark white tent to create a strong juxtaposition between the moving video's focal point and the Maleney rainforest's dark still background.



Below:
Lillian Whitaker, *Mist #3*, 2018,
Projected Video and 4 Track Field
Recording, Size Variable

THE LY KILLARA DISPLAY HOMES

ARTIST STATEMENT

DATE
2018

MEDIA
Watercolour on Paper

DIMENSIONS
58 x 78 x 2 cm

LOCATION
Loganholme, Logan City

PRICE
\$600

PHOTOGRAPHER
The Ly

WINNER
The Annie Tan Memorial
Watercolour Award

Display homes produced by a range of leading builders establish a stunning village on streets and estates in Queensland. Traveling to display homes, to me, is a great choice to explore fresh, attractive and contemporary designs. Wherever they are located, visitors can enjoy and discover the dream of living in a display home. Killara village includes a row of beautiful display homes reflected in my painting. I perceived and painted the light and the shadow; the mass and voids on building facades on a winter morning. I identified and focused on cars, people and signs which create lively and vibrant activities. I showed the mood and the depth of spaces to make a feeling of strong desire and impulse based on the display homes exploration I experienced.



The Ly, *Killara Display Homes*, 2018, Watercolour on Paper, 58 x 78 x 2 cm

KAREN STEPHENS

MITCHELL, FEATHERTOP AND FLINDERS

ARTIST STATEMENT

DATE
2018

MEDIA
Acrylic on Paper

DIMENSIONS
50 x 70 x 8 cm

LOCATION
Winton

PRICE
\$1,500

PHOTOGRAPHER
Faun Photography

WINNER
Remote Artist Award

A.B. Paterson's verse, *Waltzing Matilda* (1895), or a traveller on foot with a swag, sets the scene for a contemporary traveller moving through the Winton landscape. In this space, your gaze is set free in vast stretches of *Mitchell, Feathertop and Flinders* grass underneath a brilliant blue sky. In my private thoughts, it astounds me that the simplicity of grass consistently holds my attention and brings me joy. The grass can be illuminated at dusk or dawn, or flow like ocean waves in the winter wind. I love being embraced by its warmth. Consumed by wanderlust, I spend a lot of time exploring the rhythm and composition of grass. On closer inspection, the obvious gives way to sophisticated variations of colour from the species in between. Both mysterious and elusive, what I love most about the grass is how it softens a landscape that is frequently understood as hard.



Karen Stephens, *Mitchell, Feathertop and Flinders*, 2018, Acrylic on Paper, 50 x 70 x 8 cm

REBECCA LEWIS STREETS OF YOUR TOWN

ARTIST STATEMENT

DATE
2018

MEDIA
Stop Motion Collage

DIMENSIONS
Variable

LOCATION
East Ipswich

PRICE
\$1,500

PHOTOGRAPHER
Rebecca Lewis

WINNER
Digital Art Award

With suitcase in hand, our protagonist wanders down a street in (insert your favourite regional small town here), Queensland. Seeking an authentic experience of this small town she has left the main street behind. As she strolls along she gathers mementos, safely packing them away before rambling on. Chance encounters with the locals, discovering little treasures, these are the memories and objects she will carry home from her travels. With the streetscape built from original lino prints and the little paper characters taken from mid-century comic books, I have combined these elements in the hope that placing them side by side gives each element greater context and builds a story around them.



Rebecca Lewis, *Streets of Your Town*, 2018, Stop Motion Collage, 30 x 40 cm

SHANNON GARSON

THE EPIC FLIGHT OF THE ARCTIC TERN, 2 PLATES

ARTIST STATEMENT

DATE
2017

MEDIA
Porcelain, Oxides, Glaze, Underglaze

DIMENSIONS
30 x 30 x 4 cm each

LOCATION
Maleny, Sunshine Coast

PRICE
\$450 each

PHOTOGRAPHER
Mick Richards
Photography

WINNER
Judge's Commendation

My aim is to explore ceramics and life through the synthesis of surface decoration and form. Through these pots, I strive to connect the visible world, plants, and the environment, with the intangible and the mysterious. I began this piece when working towards an exhibition in the U.S., thinking about the Australian artists travelling so far with a load of pots - carrying our ideas to a foreign shore. This led me to the epic migration of the Arctic Tern that flies 40,000 kilometres between the Arctic and the Antarctic every year. The vessels I made for this exhibition use drawings and paintings of the Arctic Tern, abstractions of meteorological and topographic maps and details of shoreline habitat. They capture the endless blue and white distance of the open ocean, the fascination of new lands and the relief of seeing the shoreline - a destination, however temporary.



Shannon Garson, *The Epic Flight of the Arctic Tern*, 2 plates, 2017, Porcelain, Oxides, Glaze, Underglaze, 30 x 30 x 4 cm each

ABRAMO PAPP MARINA REFLECTIONS 3

ARTIST STATEMENT

DATE
2018

MEDIA
Watercolour on Fabiano

DIMENSIONS
75 x 55 x 2 cm

LOCATION
Russell Island,
Redland City

PRICE
\$1,050

PHOTOGRAPHER
Abramo Papp

Sailing was my favourite pastime. It was the only thing that fully relaxed me and took my mind off the challenges of work. For over ten years I would crew on yachts racing out of Manly Marina on weekends and Wednesday afternoons. This was both challenging and exhilarating. I then bought my own boat, *Prelude*, and lived aboard for several years. I came to study the reflections the boats and masts made on the water at various times of the day. Boats would distort breezes over the water, forming interesting juxtapositions of relatively still water and eddies of ripples in various directions. This painting is a close up of one of those pieces of water, verging on the abstract. I find these reflections captivating, bringing back my love of the water and sailing.

BRANDON WOCKNER MIRRA'S GARDEN 2

ARTIST STATEMENT

DATE
2018

MEDIA
Acrylic on Canvas

DIMENSIONS
50 x 100 x 2 cm

LOCATION
Toowoomba

PRICE
\$320

PHOTOGRAPHER
Mick Richards
Photography

Taken from a place I travelled to, I wandered and found a neat creek still running despite the drought, providing hope for all the animals around. It was a place I had been before but this time flowers had taken over the weeds demonstrating such beautiful colours. I am a self-taught artist so I find the experience and journey of my development its own reward. It allows natural discovery and perplexing riddles that I do not have the foundations to create - this adds challenge to my journey. In my art I try to capture a feeling of hope, and of the places that we'd rather be. This painting was taken from the flora that resides in Egypt, Queensland. I became an artist because I love to paint. I share my paintings in the hope that they inspire others to strive for their dreams. Hope is all we have left.

Right:
Abramo Papp, *Marina Reflections 3*,
2018, Watercolour on Fabiano,
75 x 55 x 2 cm



Below:
Brandon Wockner, *Mirra's Garden 2*,
2018, Acrylic on Canvas,
50 x 100 x 2 cm



BETH BARRETT STEPPING STONES

ARTIST STATEMENT

DATE
2018

MEDIA
Acrylic and Mirror on
MDF Board

DIMENSIONS
105 x 40 x 2 cm

LOCATION
Tivoli, Ipswich

PRICE
\$750

PHOTOGRAPHER
Mick Richards Photography

Queensland has many diverse national parks and reserves to explore and walking them provides a great opportunity for solitude and self-reflection. This piece displays some of the many stepping stones that have been walked along while experiencing our natural wonders. The lines, textures, and colours used reflect the cool, peaceful features found within the hidden pools and crevasses. The mirrors also add to the sense of reflection. Whether stepping into a new adventure or revisiting a favourite vista, the path is never the same. Depending on the light, time of day or season and even the company, the environment is a constant wonder. To take the first step and then continue visiting these special places can change your perspective on nature and foster greater appreciation for the world's beauty.



Left:
Beth Barrett, *Stepping Stones*, 2018, Acrylic
and Mirror on MDF Board, 105 x 40 x 2 cm

CHRISTOPHER TROTTER A BUDDING STAG

ARTIST STATEMENT

DATE
2018

MEDIA
Found Objects

DIMENSIONS
34 x 44 x 15 cm

LOCATION
Boonah

PRICE
\$1,500

PHOTOGRAPHER
Mick Richards
Photography

Come to the Scenic Rim and you will be amazed by the diversity of the landscape. Spectacular mountain ranges and rock formations surround beautiful bodies of water, from rainforest streams to open dams. I've been developing unique experiences within my region by creating hidden sculptures across local landscapes. Such works can only be discovered by bushwalking for an hour and are located adjacent to trails beneath the forest canopy. Others involve a 10-minute canoe trip across one of our beautiful dams. This artwork is part of my 'Foreign Body' series and is a reaction to introduced species into Australia such as deer. This piece normally resides on the forest floor and is inspired by parasitic rainforest growth such as staghorns.



Below:
Christopher Trotter, *A Budding Stag*, 2018,
Found Objects, 34 x 44 x 15 cm

DONNA DAVIS UNFAMILIAR

ARTIST STATEMENT

DATE
2018

MEDIA
Pigment Print on
Hahnemuhle Fine Art Rag

DIMENSIONS
45 x 85 x 5 cm

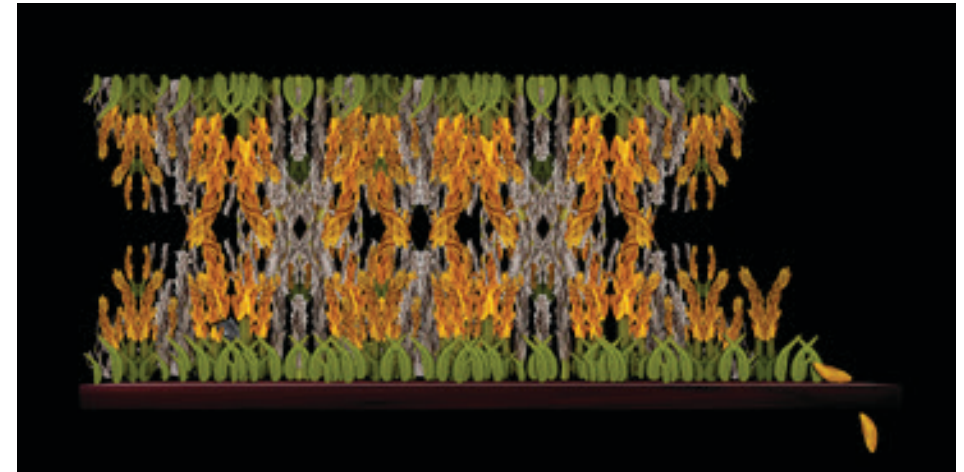
LOCATION
Deebing Heights, Ipswich

PRICE
\$3,000

PHOTOGRAPHER
Donna Davis

Unfamiliar reflects on the notion of seeking unity with nature by exploring the unknown. I recently visited Cairns to creatively investigate the endangered Northern Bettong's decline, with reference to Dr Sandra Abell's research. While in the tropics I was overwhelmed by the wondrous intertwined ecology that persisted to excite and invite me to explore deeper and deeper into its depths. Interestingly, this feeling mirrored that of my journey learning about the small nocturnal bettong, an intriguing 'keystone' species with a refined taste for native truffles!

A diorama of sorts, individual elements in this work were created as soft sculptures, then digitally crocheted together to create a dynamic interpretation of the wonder of my explorations in the tropics. I invite the viewer to imagine they are on a journey into the unfamiliar and unknown in this magical and irreplaceable landscape, seeking unity with nature through exploration, knowledge and understanding.



Above:
Donna Davis, *Unfamiliar*, 2018,
Pigment Print on Hahnemuhle
Fine Art Rag, 45 x 85 x 5 cm

ETHEL THOMAS MY MOTHER'S COUNTRY

ARTIST STATEMENT

DATE
2018

MEDIA
Acrylic on Canvas

DIMENSIONS
120 x 90 x 4 cm

LOCATION
Gununa,
Mornington Island

PRICE
\$2,000

PHOTOGRAPHER
Mick Richards
Photography

Mum was born at Minikuri on the west side of Bentinck Island. You can see Dalwai Island across the sea from here.



Right:
Ethel Thomas, *My Mother's
Country*, 2018, Acrylic on
Canvas, 120 x 90 x 4 cm

EMMA WARD ALONG THE WAY

ARTIST STATEMENT

DATE
2018

MEDIA
Acrylic on Canvas

DIMENSIONS
61 x 61 x 4 cm

LOCATION
Gracemere, Rockhampton

PRICE
\$1,000

PHOTOGRAPHER
Emma Ward

Over the years, I've collected or been given natural objects as mementos of areas I've visited here in Central Queensland. My still life has been painted in a modern 'flat lay' social media style. It was created to celebrate and display a treasured collection of some of my favourite things: a thunder egg from Mt Hay; Chrysoprase from Marlborough; shells, sea glass and stones from Yeppoon and Emu Park; Copper from Mt Isa, a fern fossil from Byfield, and a piece of rusted truck bed from a road in Rockhampton. All these things are tied together with a long coiled string, representing my life journey and my 'wanderlust'. The wrinkled tablecloth on which they all sit represents life's up and downs. Our adventures form wonderful memories, and this energy can be preserved in the treasures we collect along the way.

Right:
Emma Ward, *Along the Way*, 2018,
Acrylic on Canvas,
61 x 61 x 4 cm



JACK MARTIN WALLAMAN FALLS

ARTIST STATEMENT

DATE
2018

MEDIA
Oil on Canvas

DIMENSIONS
25 x 20 x 2 cm

LOCATION
Mackay

PRICE
\$500

PHOTOGRAPHER
Jack Martin

My partner and I moved to Australia less than a year ago. We immediately began a road trip around Queensland to explore the state we would now call home. From sugarcane farmlands to tropical beaches, to deserted highways and to dry bushlands: Queensland's landscapes were so varied and different from what I knew. They were inspiring. My painting is of Wallaman Falls: a place I had to drive along a winding mountain-side road to access; a place I witnessed the tallest torrent of water I'd ever seen; a place where for the first time in my life I felt the rainforest's humidity on my skin, and a place where I swam in a dark pool at the foot of a mighty waterfall. I pasted the paint on, carving out rock faces and plant forms with a palette knife, attempting to imitate the water's unbridled movement with spontaneous and loose application.



Left:
Jack Martin, *Wallaman Falls*, 2018,
Oil on Canvas, 25 x 20 x 2 cm

J VALENZUELA DIDI CARRY ME, ST CHRISTOPHER

ARTIST STATEMENT

DATE

2018

MEDIA

Acrylic on Canvas

DIMENSIONS

61 x 91 x 4 cm

LOCATION

Logan City

PRICE

\$2,900

PHOTOGRAPHER

J Valenzuela Didi

A solitary figure patiently awaits a journey that will carry her away from the confines of modern life. The typical Queensland backyard, though familiar, is revealed as a detached and alien landscape. Within this moment, the ever-present desire to break free becomes a spiritual pilgrimage. In this work, I wanted to portray the desire to travel, to break free from the daily grind; to discover a tropical paradise that although so close, may feel so far.



JENNY NEUBECKER SUMMER STORM NO.1

ARTIST STATEMENT

DATE

2018

MEDIA

Acrylic and Pastel Collage

DIMENSIONS

25 x 20 x 2 cm

LOCATION

Waterloo, Wide-Bay
Burnett

PRICE

\$180

PHOTOGRAPHER

Jenny Neubecker

Life on a grazing property necessitates close observation and awareness of the weather on a daily basis. I watch the changing colours and shapes with awe and fascination as the land and sky provide important clues about the weather and seasons. *Summer Storm No.1* is one in a series of works on paper that aim to capture a storm's engaging and powerful energy as it develops, between earth and sky. Strong, gestural graphite marks represent the life-giving forces that brood and build before gathering momentum and exploding dramatically across the landscape, infusing the sky and land with an energy that will stimulate growth and nourish the flora and fauna dependent on this land.

Above:

J Valenzuela Didi,
Carry me, St Christopher, 2018,
Acrylic on Canvas, 61 x 91 x 4cm

**Right:**

Jenny Neubecker,
Summer Storm No.1, 2018, Acrylic
and Pastel Collage, 25 x 20 x 2 cm

JOE BOTICA AWOONGA SUNSET

ARTIST STATEMENT

DATE
2018

MEDIA
Watercolour on Paper

DIMENSIONS
53 x 43 x 2 cm

LOCATION
Gladstone

PRICE
\$500

PHOTOGRAPHER
Joe Botica

When my family and I first moved to Gladstone in 2012, one of my first memories of exploring the local area was visiting Lake Awoonga. The lake brought me a strong sense of peace and clarity. Our family soon became regular visitors. I decided to visit Awoonga to gain inspiration on the theme of Wanderlust. I arrived at sunset and was blown away by the intense beauty I was witnessing. The water turned to glass and reflected the rainbow sky, mesmerising everyone who watched. In the artwork, I aimed to recreate this beauty and the sense of peace. It had never occurred to me that the sunset would be so beautiful, but now that I know, I'm sure that I'll be back for more Awoonga sunsets.

Right:
Joe Botica, *Awoonga Sunset*, 2018,
Watercolour on Paper,
53 x 43 x 2 cm



JOOLIE GIBBS BUNYA LOVE

ARTIST STATEMENT

DATE
2018

MEDIA
Ink on Paper

DIMENSIONS
120 x 63 x 4 cm

LOCATION
Gympie

PRICE
\$1,200

PHOTOGRAPHER
Joolie Gibbs

The *Araucaria Bidwillii*, known as the Bunya Pine, attracts many visitors to South East Queensland; in particular, to the Bunya Mountains, where they naturally grow. They are majestic reminders of our planet's history, dating back to Jurassic times. They command and deserve respect as they dominate the landscape. They hold cultural and spiritual significance for our First Nations people who celebrated and feasted on the bunya nut during their bunya festivals and still do today. The large bunya cone can hold approximately 90 seeds or kernels in its conical shape and are favoured for their nutrition and unique flavour. The timber is also selected for the soundboards in guitars and for cabinetmaking. This drawing is of a juvenile bunya tree that I planted more than ten years ago on my property. I get pleasure out of watching it grow.



Left:
Joolie Gibbs, *Bunya Love*, 2018,
Ink on Paper, 120 x 63 x 4 cm

KEELYN WATERS HELLS HOLE

ARTIST STATEMENT

DATE
2018

MEDIA
Oil on Canvas

DIMENSIONS
76 x 51 x 4 cm

LOCATION
Tugun, Gold Coast

PRICE
\$2,000

PHOTOGRAPHER
Mick Richards
Photography

Going overseas, sailing on a cruise ship, visiting another city, seeing travel photos on social media - this is not wanderlust to me. My wanderlust lies in the belly of the country I live in - in the bush. My wanderlust is with the kookaburra by the waterfall, in the lush forest of the Great Dividing Range, and in the view of the Blue Mountains. It is away from any technology, with people that I love, in the timeless space of untouched wilderness. The coloured leaves of Australian gums have always made me calm or euphoric. I am glad it runs in my blood.

MILES ALLEN OLD FOR NEW

ARTIST STATEMENT

DATE
2018

MEDIA
Mixed Media

DIMENSIONS
50 x 50 x 14 cm

LOCATION
Flaxton, Sunshine Coast

PRICE
\$990

PHOTOGRAPHER
Miles Allen

Often I wander through the studio and storeroom, looking for inspiration and bits and pieces which can tell a story. I also do a lot of wandering on foot trying to find uninhabited places off the beaten track. I discovered these tins whilst exploring an abandoned, broken-down property well away from anywhere else. It was a treasure trove of rust and decay that is rarely visited these days. Someone had eaten the tins' contents and thrown them away. There they remained, gradually returning to the earth. Along I came, the wandering artist - I liked their shape and uniformity of size, and was keen to resurrect them. I picked them up and took them home. They remained in the storeroom for several years, gathering dust until one day I started playing with them. I arranged them, giving them some order, making something new from the old, and giving them a different life.

Top Right:
Keelyn Waters, *Hells Hole*, 2018, Oil
on Canvas, 76 x 51 x 4 cm



Bottom Right:
Miles Allen, *Old for New*, 2018, Mixed
Media, 50 x 50 x 14 cm



NETTA LOOGATHA MY COUNTRY

ARTIST STATEMENT

DATE
2018

MEDIA
Acrylic on Canvas

DIMENSIONS
120 x 100 x 3 cm

LOCATION
Gununa,
Mornington Island

PRICE
\$4,000

PHOTOGRAPHER
Mick Richards
Photography

This is my Country on Bentinck Island at Oak Tree Point. We call it Lookati in our Kayardild language. I was born here at Bilmee, Dog Story Place. We lived in humpies then - no clothes, nothing at all. I learned to hunt from an early age: how to fish and collect shellfish, how to gather foods from the bush. I was young when the Europeans came in 1946 to take us away from our home. They forced us to live on Mornington Island in the dormitory at the Mission there.

ROSEY CUMMINGS ROCKPOOL IN THE WET

ARTIST STATEMENT

DATE
2018

MEDIA
Coiled, Stitched and
Woven Washed-Up Beach
Rope and Driftwood

DIMENSIONS
60 x 24 x 11 cm

LOCATION
Oak Beach, Douglas Shire

PRICE
\$400

PHOTOGRAPHER
Mick Richards
Photography

Rockpool in the Wet is a response to Far North Queensland's wet season and recent monumental rains. Exciting and dramatic does not begin to explain the experience. Deluges, pounding rain, crashing murky waves, and beaches piled with organic and man-made detritus. Frogs calling, thunder and lightning. Streams and rivers cascading along the coast and water everywhere. The materials I have used to coil and stitch this piece were thrown up onto my local beaches during this wet: beach rope and driftwood. They evoke rain spilling over rocks, driftwood and sand, and settling into new beach depressions before running back to the sea. They bring forth the visual excitement from the experience of exploring and observing the beach in the rain. However, there is also a more serious side to this piece, to provoke a thoughtful response to the intrusion of man-made waste into this fragile, unique environment. Come and experience it yourself!



Left:
Netta Loogatha, *My Country*, 2018,
Acrylic on Canvas, 120 x 100 x 3 cm



Below:
Rosey Cummings,
Rockpool in the Wet, 2018,
Coiled, Stitched and Woven,
Washed-up Beach Rope and
Driftwood, 60 x 24 x 11 cm

NOELA MILLS ALL AT SEA

ARTIST STATEMENT

DATE
2018

MEDIA
Acrylic and Mixed Media

DIMENSIONS
79 x 64 x 5.5 cm

LOCATION
Maleny

PRICE
\$2,500

PHOTOGRAPHER
Mick Richards
Photography

I have family members currently travelling around the Whitsunday Islands in a catamaran: two adults with two preschool daughters, loving the freedom to wander, explore, fish, swim, relax, play and appreciate the healthy outdoor life that Queensland has to offer them. No plans, just going where the wind takes them. The theme of "wanderlust" epitomises the experiences that my family members are having. My painting, titled *All at Sea*, is reminiscent of the boats, moorings, our great coast line's open waters and the adventures that are on offer.

Right:
Noela Mills, *All at Sea*, 2018, Acrylic and Mixed Media, 79 x 64 x 5.5 cm



Below:
Sandra Ross, *Walk in the Mountain*, 2018, Charcoal and Ink on Paper, 89 x 120 x 3 cm



SANDRA ROSS WALK IN THE MOUNTAIN

ARTIST STATEMENT

DATE
2018

MEDIA
Charcoal and Ink on Paper

DIMENSIONS
89 x 120 x 3 cm

LOCATION
Gympie

PRICE
\$2,000

PHOTOGRAPHER
Sandra Ross

I have always had a lust for travel, ever since I was a child. With my commercial captain father making it possible, I experienced a world of amazing places. Recently I have been drawing mountains as a response to a need to overcome some very difficult, emotionally-challenging situations. Drawing has become a way for me to make sense of these situations through intuitive mark-making in response to evocative emotions. I have travelled to Huangshan in China and have developed a close relationship with the Glass House Mountains of the Sunshine Coast Hinterland. In my piece, I draw parallels between the arduous and somewhat dangerous journey taken to reach these mountain peaks, and the many personal emotional obstacles that I have had to endure in my life.

NICOLE VOEVODIN-CASH

M.A.D.E. WALKING BEING IN DALBY 1 & 2

ARTIST STATEMENT

DATE

2018

MEDIA

Pen on Paper

DIMENSIONS

33 x 33 x 3 cm each

LOCATION

Mudjimba Beach,
Sunshine Coast

PRICE

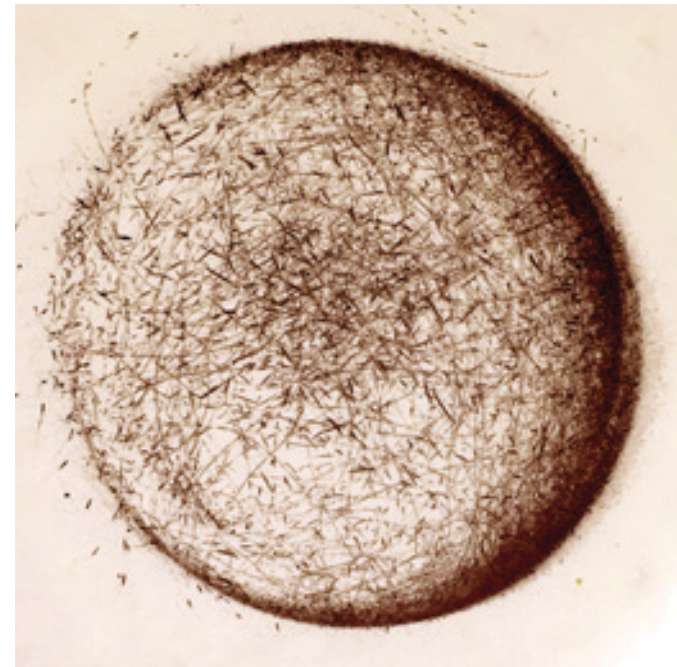
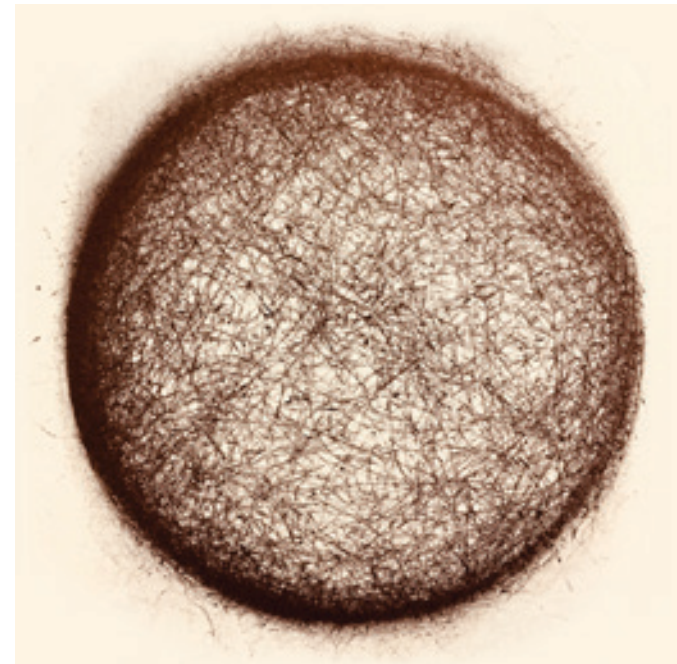
\$750 each

PHOTOGRAPHER

Nicole Voevodin-Cash

Travel and walking for me is immersive and the experience embodies my perception of where I am embedded in the world - phenomenologically speaking! When I travel or walk, I carry a billy can, (a simple recording device) that draws when I move. It traces and follows my movement, gathering visually the remnants (material and experiential) of where I am.

Dalby's landscape is dictated by its agricultural background, topographical (flat) landscape and isolated. To many, it's not a desired location, yet my experience exposes this gem's innate beauty through engagement. Thanks to this method of creating, these drawings emulsify the location and experience together into an inextricable poetic whole. It records my time, my exertion and the narrative of where I walk in Dalby. These seemingly symmetrical but uneven drawings cannot be separated from the walk, the travel, my effort and Dalby: a beautiful memento of where I walk and travel.



Nicole Voevodin-Cash, *M.A.D.E Walking Being in Dalby 1 & 2*, 2018, Pen on Paper, 33 x 33 x 3 cm each

MAJOR PRIZE CO-SPONSORS

HOLDING REDLICH

Holding Redlich is a leading Australian commercial law firm with offices in Brisbane, Cairns, Sydney and Melbourne; providing a range of legal services for clients of all sizes including many of Australia's largest public and private companies and all levels of government. They pride themselves on their personal stake in their clients' success and longevity and a commitment to quality, providing solutions tailored to their clients' needs, underpinned by the very best legal thinking and expert industry knowledge.

Holding Redlich is co-Sponsor of the **Major Prize** of the 2018 Queensland Regional Art Awards and sole Sponsor of the Major Prize in 2019 and 2020, joining the ranks of our very valued award sponsors.

Holding Redlich is also generously supporting the 2018, 2019 and 2020 Queensland Regional Art Awards as **Exhibition Touring Partner**.

Thank you, Holding Redlich.



HOLDING REDLICH

FLYING ARTS 500 CLUB

We gratefully acknowledge the support of **Flying Arts' 500 Club** for contributions to the Flying Arts 'Art for Life' Award in 2018, including:

- Nikki Accornero
- Shane Astbury
- Sarah Barron
- Graham & Judith Bell
- Shaaron Boughen
- Rod & Wendy Brooks
- Michael Byrne & Tracy-Lynne Geysen
- Luigi & Pamela Casagrande
- Peter & Geraldine Castleton
- Brett Davies
- Noel Gardner
- Brad Haseman
- Peter and Louise Hickson
- JLL
- Kasia Kondas
- Margaret McLennan
- Mike & Sharon Mitchell
- Douglas Murphy QC
- Bob & Chesne Nason
- Robby Nason
- Lee Nevison
- Mary-Louise North
- Dr. Susan Ostling
- John O'Toole
- Elisabeth Roberts
- Kathy Schaefer
- Andy Stephanos
- Dimitri & Holly Stephanos
- Karen Stephens

ADDITIONAL PRIZE SPONSORS



Art Series Hotel Group



Ironlak®



Special thanks also go to the following prize supporters:

- The Booth Memorial Fund of Annie Tan (Yuh Siew) and the Geoff Booth Foundation
- David Crombie
- Janet de Boer and an 'Art for Life' donor

PARTNERS

Flying Arts Alliance gratefully acknowledges the support of funding, corporate and philanthropic partners.

FUNDING PARTNER



Queensland Government

Flying Arts is supported by the Queensland Government through Arts Queensland.

PHILANTHROPIC PARTNER



UNIVERSITY PARTNER



TRANSPORT AND TRAVEL PARTNERS



ABOUT FLYING ARTS

Flying Arts Alliance is a Queensland-based not-for-profit organisation dedicated to the vision of a creative life for all Queenslanders.

Flying Arts was born from one man's vision to bring quality visual arts experiences to the bush. In 1971, Mervyn Moriarty, the founder of Flying Arts, invested his earnings from a significant art prize in flying lessons, and took to the skies to teach his craft.

Over 47 years later, this legacy continues.

Today, Flying Arts works to remove the barriers that prevent access to the arts. By establishing stronger connections to and within communities, Flying Arts provides equitable and affordable access to high quality arts and cultural services, especially for those with limited access, to embed visual arts within the social fabric of the personal, professional and community life of Queenslanders.

Learn more about Flying Arts at flyingarts.org.au



JOIN FLYING ARTS TODAY

Standard Membership is available to all, and includes a number of member benefits, including voting rights at the Annual General Meeting.

Accredited Membership includes a Public and General Liability Insurance and Personal Accident Cover package. It is offered to artists and artworkers engaged in activities related to professional practice.

Learn more about Membership at flyingarts.org.au/membership/

Above Top: Indigenous Art Workshops, Zillmere. Image Credit: Wendy Rix and David Riley

Above Bottom: Drawing with Determination and other By Request workshops, Charters Towers. Image Credit: Scott Maxwell

Facing Page: Ravenswood State School student, Dallas Easton, during a Flying Arts Small Schools Project. Image Credit: Lee Fullarton.

SUPPORT FLYING ARTS

Join Flying Arts as we continue to inspire and support artists, educators and communities across Queensland, by providing opportunities to participate in quality art programs. Together we can encourage Queenslanders to sustain a lifelong interest or career in the arts, regardless of age, background or location.



Name: _____

Postal Address: _____

Email Address: _____

Phone Number: _____

Donation amount: \$50 \$100 \$200 \$250 \$500 \$1000 \$5000

Other: _____

Payment Method:

- Cheque (Please enclose payment)
- Credit Card/EFT (We will contact you to complete payment)

Additional Details:

- Please add me to the Flying Arts eNews mailing list
- Please do not publicly acknowledge this gift
- I would like to know more about becoming a member of Flying Arts
- I would like more information about including Flying Arts in my will

Please return to: Flying Arts Alliance Inc, PO Box 263, Fortitude Valley Q 4006

Alternatively, visit flyingarts.org.au/donate to fill out the online contribution form, or contact Flying Arts on 07 3216 1322 or admin@flyingarts.org.au.

Flying Arts Alliance is a not-for-profit association with core funding provided by the Queensland Government through Arts Queensland. Our services are supported by program revenue, corporate partnerships and philanthropy. We have Donor Gift Recipient (DGR) and Tax Charity Concession (TCC) status.



Back Cover: Shannon Garson, *The Epic Flight of the Arctic Tern, 2 Plates (Detail)*, 2017, Porcelain, oxides, glaze, underglaze, 30 x 30 x 4 cm

FLYING ARTS

ALLIANCE INC



PO Box 263 Fortitude Valley 4006

t: 61 7 3216 1322

e: info@flyingarts.org.au

w: www.flyingarts.org.au



 [fb.com/flyingartsalliance](https://www.facebook.com/flyingartsalliance)

 [@flyingartsalliance](https://www.instagram.com/flyingartsalliance)

 [@flying-arts-alliance-inc](https://www.linkedin.com/company/flying-arts-alliance-inc)