

## Ruth JOHNSTONE

### ARTIST STATEMENTS

“In the Western District of Victoria both Indigenous and European people once created walled containment from materials immediately at hand on the surface of the land for agricultural and aquacultural purposes”.

In this work “the fleeting ephemera of familial history is framed against the tempo of deep time”.

### DISCUSSION POINTS AND QUESTIONS

- When creating work for this exhibition, Johnstone applied the pragmatic approach of using materials at hand (as mentioned in her statement above) to her studio. Discuss her approach with reference to the legacy of Post-object art and/or Conceptual art.
- How does the title **Dormant** bring meaning to the work?
- Johnstone’s work in the exhibition presents a juxtaposition of ideas and personal responses to the landscape and history of the Western District. Discuss.
- Compare and contrast this work with that of another artist in the Stony Rises Project that you believe shares a similar approach to contemporary art making.

**Dormant** 2009 – 2010  
Found studio objects (timber), carbon release  
prints on canvas  
197 (h) x 200 (w) x 250 (d) cm



THE  
STONY RISES  
PROJECT

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THE ARTISTS, ARTIST STATEMENTS  
DISCUSSION POINTS AND QUESTIONS

Ruth JOHNSTONE



**Dormant** 2009 – 2010  
Found studio objects (timber), carbon release  
prints on canvas  
197 (h) x 200 (w) x 250 (d) cm

## Seth KEEN

### ARTIST STATEMENTS

“Bringing together a background in documentary practice and graphic design, I am interested, as a media artist, in using digital technologies to explore forms of environmental portraiture that document relationships between people and place”.

“Purrumbete Verandah, 2008, documents the landscape and location that von Guérard painted in 1858. Video is used to record the view across Lake Purrumbete from the verandah of the Purrumbete Homestead. Edited into the shot are shots of local fishermen and a view of the Purrumbete Homestead recorded from Picnic Point on Lake Purrumbete”.

“A number of interviews have been conducted with local people who have connections to these locations. . . This interview material is being used in combination with the recorded video, photos and associated maps”.

### DISCUSSION POINTS AND QUESTIONS

- Homage or appropriation or both? Discuss Keen’s **Purrumbete Verandah**, 2008 in relation to von Guérard’s two paintings, **From the verandah of Purrumbete**, 1858 [see image on page 35 of Designing Place] and **Purrumbete from across the lake**, 1858 [see image on page 73 of Designing Place]. Give reasons for your answer.<sup>17</sup>
- How does the representation of multiple views contribute meaning to **Purrumbete Verandah**? Discuss the processes used by the artist.
- Documentation or art? Explain the difference with reference to Keen’s work.
- Research Keen’s project ‘**Locative Painting**’ and examine three different ways that his work can be aligned with postmodernism.

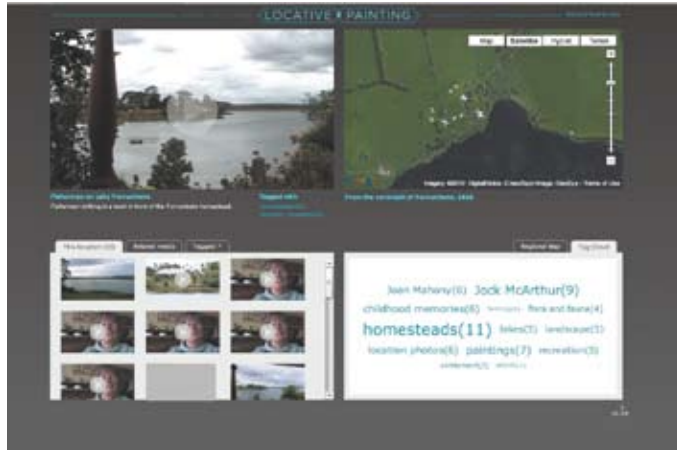
<http://www.sethkeen.net/blog/locative-painting/>

17. Marion Manifold has also reworked von Guérard’s two Purrembete paintings listed here in 2007, see **Rosy dreams: from the verandah of Purrumbete**, 2007 and **Spring: View toward Purrumbete**, 2007, in the nga collection. <http://artsearch.nga.gov.au/SEARCH.cfm>

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Seth KEEN



Left:  
**Gnotuk\_tags\_locative** 2010  
Locative painting (beta)  
Imagery © 2010 Digital Globe,  
Cnes/Spot Image, GeoEye  
Website screencast

Right:  
**Purrumbete Verandah** 2008  
Video stills



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## Gini LEE

### ARTIST STATEMENTS

“Ten things about deep maps – they are (1) big, (2) slow, (3) sumptuous, (4) articulated by a variety of media, (5) comprising three basic elements, (6) engaged by insiders and outsiders, (7) collaborations of the amateur and the professional, (8) combinations of different orders of material, (9) eschewers of conventional cartography, (10)unstable, fragile and temporary”.<sup>18</sup>

The deep map “is an experiment in the superpositioning of gathered and invited material interleaved with a statigraphy of text – as a kind of writing over writing where points once separated in time are made adjacent”.<sup>19</sup>

### DISCUSSION POINTS AND QUESTIONS

- Describe what Lee has included in the strata of her deep maps. Discuss the type of instructions she would have given the curator and registrar of the gallery for the installation of her works.
- Compare and contrast Lee’s approach to mapping the landscape with a conventional grid that breaks large areas of land into parcels using a coordinate system. Consider her work in relation to other contemporary Australian artists interested in offering new ways of mapping the landscape, such as John Wolseley.
- Discuss the use of collaboration in this work and in postmodern art practice.
- When did art come down from its pedestal and onto the ground? Consider Lee’s work as an example of contemporary Installation art. Research artists from the past (1970s) such as Tony Coleing and Dominico de Clario, and present utilising the floor space, or outdoor environment in their work.

18. Pearson, M. and Shanks, M., **Theatre/Archaeology**, Routledge, London, 2001, pp. 64-65., in Gini Lee, ‘Deep Mapping for the Stony Rises’, **Designing Place**, p. 36.

19. Ibid.



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Gini LEE



Deep Mapping works in progress: Mount Noorat and Hill.564 coexistence and presence  
Deep Mapping fragment, Gini Lee, Phyllis Lee, Helene Frichot 2009  
Cotton wadding, acrylic on muslin, ink on card, found objects, digital print on muslin, leather covered journal  
Each element 100 x100cm as component of 36 deep maps



Deep Mapping works in progress: Mount Noorat and Hill .564 adjacency and temporality  
Deep Mapping fragment, Gini Lee, Phyllis Lee, Helene Frichot, Ross Gibson, Doug Baker, Cathy Sarles 2009-2010  
Cotton wadding, acrylic on muslin, ink on card, found objects, digital print on muslin, digital print, leather covered journal, stone, digital stills on continuous loop  
Each element 100 x100cm as component of 36 deep maps

## Jenny LOWE

### ARTIST STATEMENTS

“This project seeks to acknowledge the evidence that the earth leaves of its past and present becoming and to participate in that becoming”.

“Impressed on me was the long time dynamics of the earth itself and its atmospheres and the short time and fragility of humans on its surface”.

“The sliding facades of the new homes-teads act as mist/fog/low-lying cloud catchers and sunscreens, while the perforations control views to the distant cones and interpret the volcanic events revealed behind”.

### DISCUSSION POINTS AND QUESTIONS

- What do you believe to be the key issues and themes the artist is investigating in her work?
- Consider Lowe’s architectural proposal for locating new ‘homes-teads’ within the disused quarries in the area and discuss her reasons for doing so.
- Investigate the concepts presented in the work to deal with diminishing rainfall and climate change in the area.
- Compare Lowe’s work with that of other contemporary artists interested in investigating the relationship between people and architectural spaces, such as **Vallhalla**, 2007, by Callum Morton.

For a detailed discussion about the transformation of the earth’s surface and rapid changes to the landscape of the Western District since European settlement refer to E.B Joyce’s chapter in **Designing Place**, (‘Geology, Environment and people on the Western Plains of Victoria’), and Heather Built’s chapter (‘The cultural and environmental landscape of the Mount Eccles lava flow’).



**Volcanic rock specimens and concept model 2009**  
Volcanic rock, acrylic, polymer 3D print, threaded brass rods, lacquer  
Concept model – approx. 11 x 17 x 10cm

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Jenny LOWE

Timeline of the Stony Rises 2009  
Inks and rubdowns on polypropylene  
(43 x 36 x 5cm) x 5 framed dimensions



Timeline 1. Stony Rises 2009. Inks and rubdowns on polypropylene. (43 x 36 x 5cm) x 5 framed dimensions



Timeline 2. Stony Rises 2009. Inks and rubdowns on polypropylene. (43 x 36 x 5cm) x 5 framed dimensions



Timeline 3. Stony Rises 2009. Inks and rubdowns on polypropylene. (43 x 36 x 5cm) x 5 framed dimensions



Timeline 4. Stony Rises 2009. Inks and rubdowns on polypropylene. (43 x 36 x 5cm) x 5 framed dimensions



Timeline 5. Stony Rises 2009. Inks and rubdowns on polypropylene. (43 x 36 x 5cm) x 5 framed dimensions



## Marion MANIFOLD

### ARTIST STATEMENTS

**“My art deals with the ancestral memories and identities of women of the Manifold family, an early pioneering family of the Western District of which I am a part. I am the fifth Marion in this Victorian family”.**

**“I compare the lino-cutting technique in carving these women’s identities – the physical grind and skinning of one’s knuckles – to the hardships faced by early pioneer women living in rough huts in great isolation and with only basic commodities”.**

**“I recreate the sinewy manna gums (Eucalyptus viminalis) used by Withers as coulisses to frame the scene. The fragmented women and iconography constructed from old photos, wills and letters and the decorative idioms that followed – patterns from blinds, porcelain and china in my home. .”**

### DISCUSSION POINTS AND QUESTIONS

• In her series of lino-cut prints, Manifold has reinterpreted Walter Withers’ six-part mural frieze at Purrumbete, the original Manifold homestead. Withers completed the mural in the great hall at Purrumbete in 1902. He depicted the family’s early pioneering history from their arrival at Point Henry in 1836 to the development of their estate. Withers entitled the six panels as follows:

1. Landing first sheep at Point Henry 1836
2. Discovery of Lake Purrumbete
3. Tasting the water. Joy on finding it good 1838
4. Journeying through Stony Rises 1839
5. First Homestead. Attacked by blacks whilst sinking well
6. Building of second homestead 1842

Using these titles as an outline of the original narrative, describe how Manifold has retold the story. State reasons as to why you believe she has done so. For a more comprehensive answer to this question please refer to the following website for images of the original mural. [http://www.artistsfootsteps.com/html/Withers\\_Manifold.htm](http://www.artistsfootsteps.com/html/Withers_Manifold.htm)

• Manifold employs a number of strategies associated with postmodernism. Identify and discuss these strategies in relation to her work.

• Manifold’s website states that her work ‘investigates female identity and body imaging’. Discuss this statement in relation to her series in the exhibition.

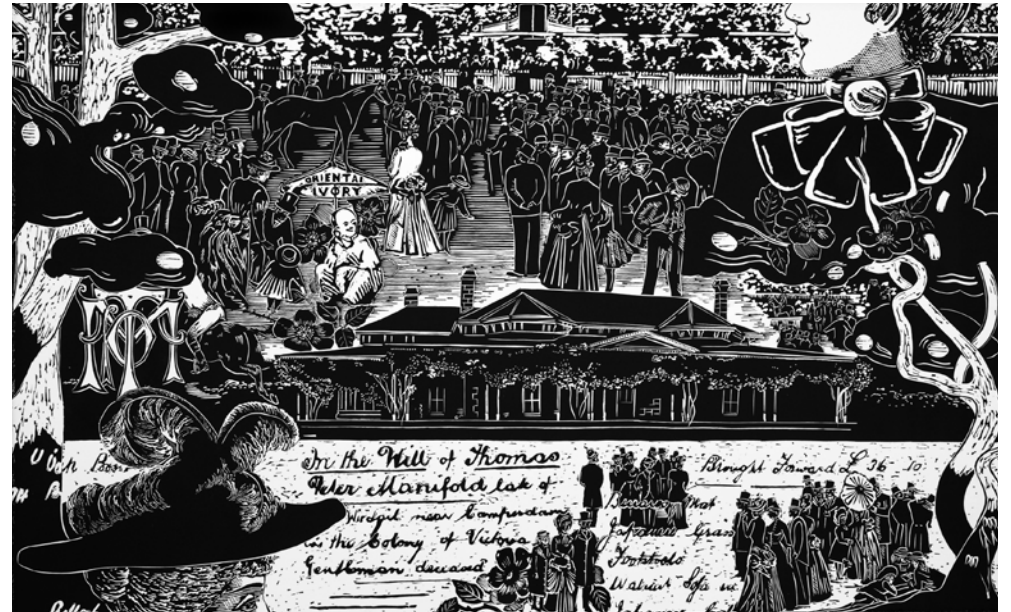
• What is the Exquisite Corpse? How could it be relevant to a discussion of Manifold’s work?

Other work by Manifold can be viewed on her website: <http://www.marionmanifold.com/>

## Marion MANIFOLD



The Land: Jane 1842 2009  
Linocut – BKF Rives paper  
61 x 99.5 cm



The Land: Hersey 1895 2009  
Linocut – BKF Rives paper  
61 x 99.5cm

## Laurene VAUGHAN

### ARTIST STATEMENTS

“This is not a book                      This is a book  
This is not a wall                      This is a wall  
This is not a map                      This is a map  
This is not a family heirloom      This is a family heirloom

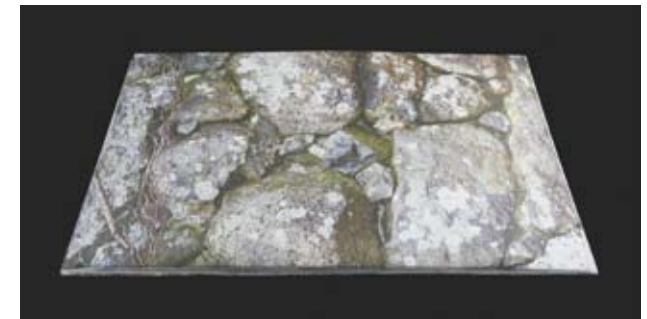
This is a celebration of craft and cultural exchange”.

“In this work I recognise the displacement of craft traditions and craft workers and how this exchange of people, knowledge, aesthetics and skill manifests in new landscapes that are intricately linked to the past”.

In her work notions of “present and past, here and there, and the vagaries of where home really is – collide”.

### DISCUSSION POINTS AND QUESTIONS

- Discuss the artist statements above in relation to Vaughan’s work.
- Consider Vaughan’s view of interpreting the drystone walls of the Western District as cultural artefacts. Discuss.
- Investigate the significance of Vaughan’s choice of materials and techniques?
- The embroidery represents eight different trajectories of travel. What do you think this might symbolise?

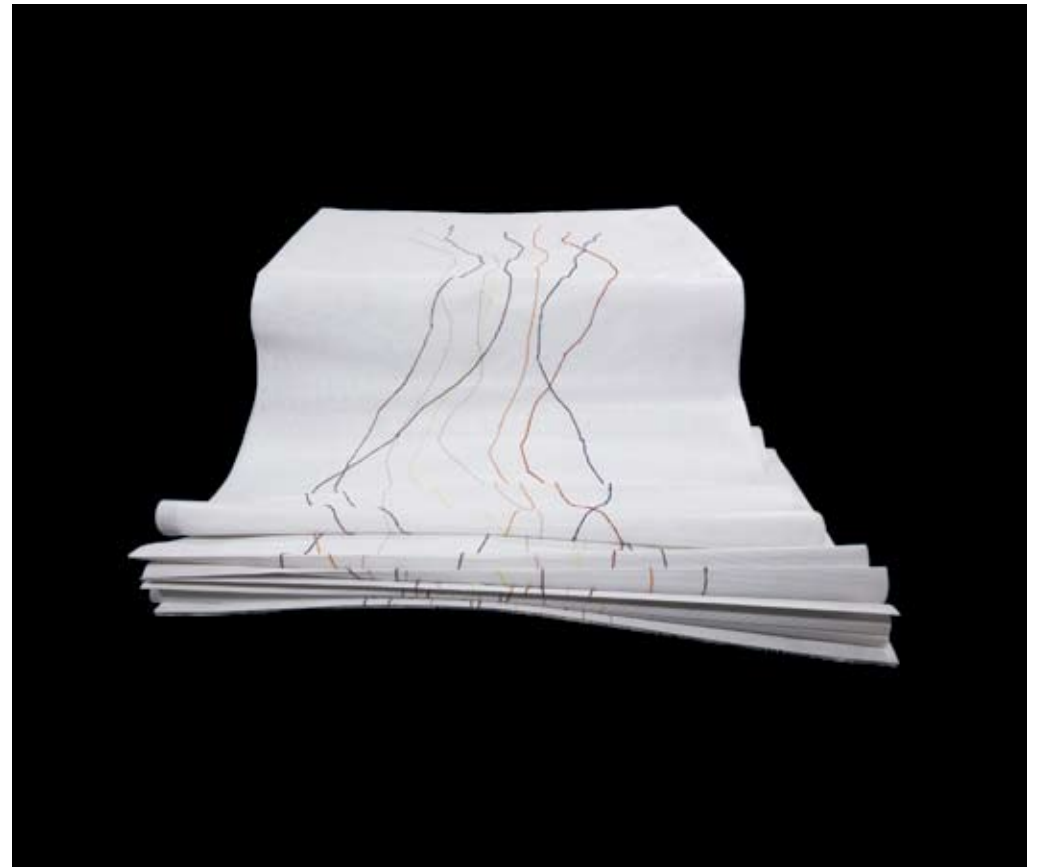
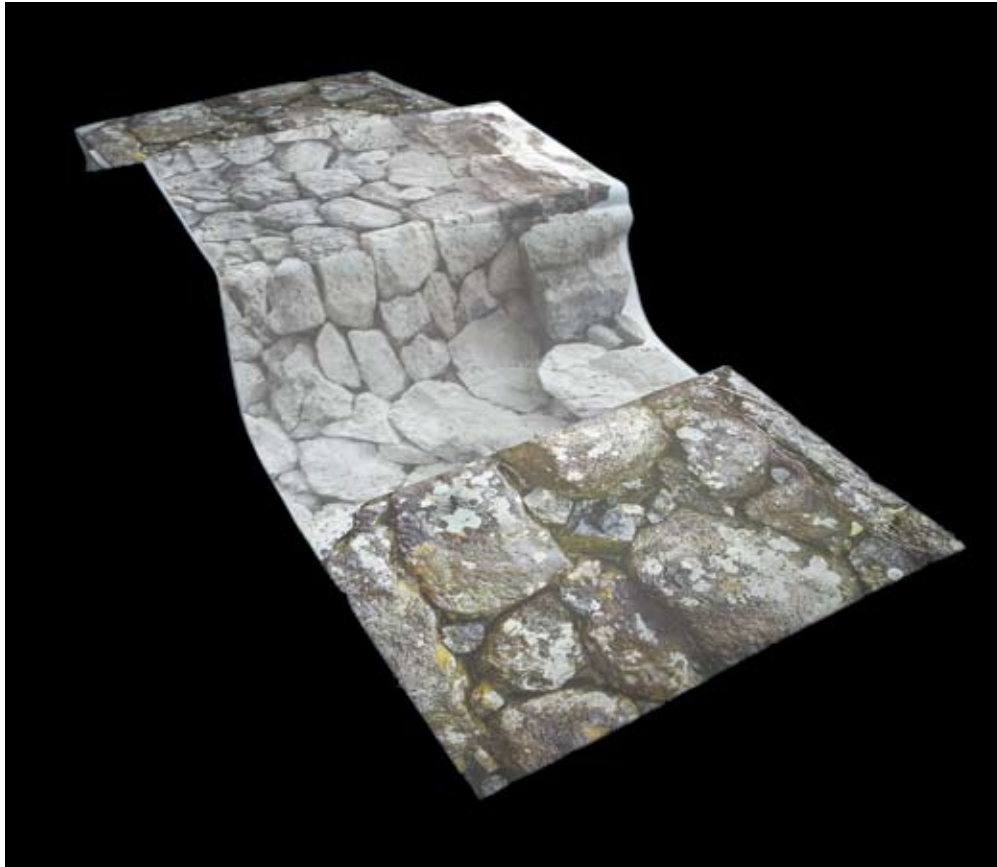


Craft Exchange 1 2009  
(detail)  
Mixed – cloth, digital print and embroidery  
150 x 100 x 1500cm

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Laurene VAUGHAN



Craft Exchange 1 2009  
Mixed – cloth, digital print and embroidery  
150 x 100 x 1500cm



## Carmel WALLACE

### ARTIST STATEMENTS

Wallace used as a starting point two iconic markers of the Stony Rises landscape “the naturally occurring volcanic cones that dot the plains; and the culturally imposed drystone walls that carve those plains into manageable rectangles of occupation”.

“I wonder about my reading of the landscape: about the layers of history and the multitude of stories that lie entombed in this country. This is the home territory of the Djargurd wurrung people. . .I want to acknowledge another way of living on this land, and the displacement of that way of life”.

### DISCUSSION POINTS AND QUESTIONS

- Suggest why you believe the artist has painted repaired sections of the drystone walls with red paint.
- Examine Wallace’s use of materials from the natural environment. Compare and contrast her practice with the work of sculptor John Davis.
- In this body of work, Wallace is interested in exploring Western culture’s rationalist perspective that prioritises ‘a Cartesian view of the world’. How does Wallace make reference to this concept in her work?
- Discuss Wallace’s work in relation to one other artist from this exhibition that you believe shares a similar response to the Stony Rises Project.



Top:  
A Country Reader 4 2009  
Stone from the Tyrendarra lava flow, southwestern  
Victoria, rope

Bottom:  
A Country Reader 3 2009 View #2

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Carmel WALLACE

Wall Wounds  
Treated drystone wall with Mount Elephant  
in the background.  
Photo: Carmel Wallace 2009





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## Kit WISE

Gnotuk 2009  
Digital animation, 24" continuous loop

### ARTIST STATEMENTS

"My practice often involves panoramic vistas of synthesised landscapes and cityscapes. These aim to explore notions of utopia, arcadia and globalisation by examining the representation of civilisation, paradise and the site of the exotic Other – sites frequently characterised by complex relationships between humans and nature".

His work *Gnotuk* is an animation consisting of "a series of twenty-one digital images that [he] took at regular intervals while walking the 6 kilometre perimeter of Lake Gnotuk. . . Consecutive images in this circuit were superimposed upon each other in a clockwise direction, creating an ambiguous, fluid view of or into the landscape".

### DISCUSSION POINTS AND QUESTIONS

- Suggest the possible meanings behind the artist's "composite approach" to depicting the landscape with reference to *Gnotuk*, 2009.
- Compare and contrast Wise's work with that of Eugene von Guérard's paintings of the area that Harriet Edquist has described as being "painted in the tradition of the European Sublime" with its "exaggerated scale and small figures, its ruggedness and luminescence".(p., 72).
- Analyse the work using one or more of the following interpretive frameworks:
  - New media and contemporary capitalist culture
  - Postcolonial (utopia and the exotic Other)
  - Environmental
  - Historical
  - Postmodernism
- Research the work of **Stephen Bush** who uses conventions of Western Art history, such as the romantic sublime and the picturesque, in order to dismantle their associations with high art. Compare and contrast with Wise's *Gnotuk*, 2009.



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Kit WISE



Top:  
**Gnotuk (study of northern shore)**  
2009  
Digital photograph

Bottom:  
**Gnotuk (study of southern shore)**  
2009  
Digital photograph

**EXTENDED RESPONSE QUESTION:**

‘PLACE IS A WAY OF SEEING, KNOWING  
AND UNDERSTANDING THE WORLD’,  
(TIM CRESWELL, 2008).

Choose three artists and discuss how they have contributed to the viewers’ understanding of the Stony Rises. How do their works fit into the curatorial rationale of presenting art from multifarious perspectives to transform the Stony Rises into a richness of place?