

20,930 steps  
The Inkpot  
perfectly still. Black  
obsidian mirror. Pale  
leaves floating on the oil-  
like surface. We are all silenced  
and still. Magnetic  
presence.

Sunday 26 March 2006

# Walk

JUNIOR EDUCATION RESOURCE





## TOUR ITINERARY

Portland Arts Centre (VIC)  
5 November 2007 – 2 December 2007

Horsham Regional Art Gallery (VIC)  
11 December 2007 – 3 February 2008

Hamilton Art Gallery (VIC)  
12 February – 23 March 2008

Lake Macquarie City Art Gallery (NSW)  
4 April – 4 May 2008

Gippsland Art Gallery, Sale (VIC)  
31 May – 29 June 2008

Burnie Regional Gallery (TAS)  
15 August – 14 September 2008

Riddoch Art Gallery (SA)  
18 October – 30 November 2008

Flinders University Art Museum (SA)  
23 January – 28 February 2009

Bunbury Regional Art Galleries (WA)  
2 May – 16 June 2009

Shepparton Art Gallery (VIC)  
6 July – 21 August 2009

Counihan Galery (VIC)  
28 August – 27 September 2009

## COVER

Carmel WALLACE  
*Marking a Walk* (detail) 2007  
aluminium signpost markers  
on plywood, engraving  
Courtesy the artist and  
Gallery 101 (Melbourne)  
Photographer: Terence Bogue

## OPPOSITE

Craypot fragments collected  
by Carmel Wallace  
Discovery Bay, 2006  
Photographer: Terence Bogue

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This education resource is intended as a starting point for generating ideas and classroom activities before, during and after a visit to *Walk* and is intended to complement and be used in addition to information provided in the exhibition catalogue, gallery wall texts and on the NETS web site <[www.netsvictoria.org](http://www.netsvictoria.org)>. The resource includes an introduction to the exhibition for the teacher followed by a junior level education kit comprising suggested points for discussion and practical activities. The resources have been designed to be used by both teachers and students.

### Curriculum links and connections

As this exhibition is touring nationally, teachers are encouraged to adapt the curriculum links given in the list below to suit their school's state curriculum. Use this list to generate ideas, activities and points for discussion, and where suitable, contact education staff at your local gallery for further ideas and suggestions.

### Visual/Creative/Studio Arts

- Artist's practice: ideas and inspiration, innovative ways of working.
- The changing role of the artist.
- The diversity and range of media, materials and techniques used by contemporary artists.
- Postmodernism: use of non traditional art practices including collaboration.
- Art and science: the way that artists can respond to and represent current issues deriving from environmental science.
- Responding to artworks: analysis and interpretation using appropriate language.

### English

- Responding verbally to visual images.
- Creative writing and responding.
- Critical essays and reviews.

### Studies of Society and the Environment

- Artworks as commentary about interconnectedness between humans, society and environment.
- Environmental issues including land use and conservation of natural resources.
- Visual arts as a reflection of contemporary culture and society.

### Australian History

- Early exploration of Australia.
- Native Title.

### Science

- Habitat.
- Biodiversity.
- Endangered Species.
- Climate change.



LEFT  
Ilka WHITE  
*Casting* 2007  
nylon monofilament, cotton,  
silk, linen, viscose, rayon  
Courtesy the artist  
Photographer: Terence Bogue

OPPOSITE  
Carmel WALLACE  
*Beached Forest* (detail) 2007  
cargo wedges on plywood  
Courtesy the artist and  
Gallery 101 (Melbourne)  
Photographer: Terence Bogue

### Introduction to the exhibition

*Walk* is a contemporary arts project that encompasses more than just an exhibition. At its heart is a three week walking expedition undertaken by eight artists in March 2006, through the wilderness area of Victoria's South West near the city of Portland. Together, the artists embarked on the 250km Great South West Walk, traversing the Cobboboonee Forest, the Glenelg River, and the ocean and estuaries of Discovery Bay. As they walked the artists explored their responses to the landscape using photography, sound recording, drawing, journal writing and collecting. Inspired by the experience, the artists created new works which are featured in this exhibition. Their creative output is vibrant and diverse, and reflects the artists' desire to respond as part of the landscape and to communicate a sense of immersion in this ever changing landscape.

### Artists

Peter Corbett, video.  
Vicki Couzens, possum skin cloak, painting, printmaking.  
Nicky Hepburn, jewellery and precious objects.  
Brian Laurence, soundscape.  
Jan Learmonth, sculpture.  
Carmel Wallace, mixed media.  
Ilka White, textile-based sculpture and installation.  
John Wolsley, drawing / painting.





Peter Corbett

#### **Peter Corbett**

Lives and works in Portland/Melbourne, Victoria.  
Filmmaker with over 20 years experience.  
Won over 45 international awards for media production, Gold medal winner at New York Festival and at the national awards for the Australian Cinematographers Society.  
Numerous commissions, including Melbourne Zoo and open range zoo at Werribee Park.  
Travelled and worked for extended periods overseas on feature films and documentaries.



Vicki Couzens

#### **Vicki Couzens**

Lives and works in Warrnambool/Portland, Victoria.  
Received the inaugural Deadly Award in 2003.  
Group exhibitions at major public galleries and museums in Australia and New Zealand.  
Numerous commissions, including a possum skin cloak for 2006 Melbourne Commonwealth Games.  
Represented in public gallery and museum collections in Australia.



Nicky Hepburn

#### **Nicky Hepburn**

Lives and works in Melbourne, Victoria.  
Diploma Art/Design, Bachelor of Education.  
Received awards from Craft Australia, Victoria Crafts Council and Jewellers and Metalsmiths Group of Australia.  
Solo and group exhibitions at numerous gallery and exhibition spaces in Australia and overseas.



Brian Laurence

#### **Brian Laurence**

Lives and works Victoria.  
Sound Designer, Producer, Director and Consultant with over 30 years experience.  
Numerous commissions, including Melbourne Zoo and open range zoo at Werribee Park, and various museum and cultural spaces in Australia and overseas.

#### **Jan Learmonth**

Lives and works in Gippsland, Victoria.  
Fine Art, National Gallery School.  
Solo and group exhibitions at numerous gallery and exhibition spaces in Australia.  
Represented in public gallery and private collections in Australia and overseas.  
Represented by Gallery 101 (Melbourne).



### Carmel Wallace

Lives and works in Portland, Victoria.  
 PhD, Bachelor of Arts, Diploma of Education, Bachelor of Fine Art Honours.  
 Received both academic and art awards.  
 Residencies in Australia, United States and Italy.  
 Solo and Group exhibitions at major public galleries.  
 Represented in corporate and private collections in Australia and overseas.  
 Represented by Gallery 101 (Melbourne).



Jan Learmonth

### Ilka White

Lives and works in Melbourne, Victoria.  
 Associate Diploma of Arts (Studio Textiles), Currently completing a Bachelor of Fine Arts.  
 Received awards from Flinders Quarter and Winston Churchill Memorial Foundations.  
 Emerging Artist residency in Portland.  
 Solo and group exhibitions at numerous gallery and exhibition spaces in Australia.  
 Represented in the National Gallery of Victoria and in private collections in Australia and overseas.



Carmel Wallace

### John Wolseley

Lives and works in Whipstick Forest, Victoria.  
 Received numerous awards including the State Library of Victoria's Creative Fellowship.  
 Award and five time winner of the Art Gallery of NSW Watercolour Prize.  
 Creative Fellowship residency at the State Library of Victoria in 2006, which resulted in the exhibition, *Travels in the Library*, curated by Clare Williamson.  
 Solo and group exhibitions at major public galleries in Australia.  
 Represented in public gallery and private collections in Australia and overseas.  
 Represented by Roslyn Oxley9 Gallery (Sydney) and Australian Galleries (Melbourne).



Ilka White



John Wolseley

**1. THE COBBOBOONEE FOREST**

This section of the walk is through classic Australian eucalypt forest. The track is flat and even with nice valleys and river crossings. It explores the headwaters of the Surry and Fitzroy rivers where ferns flourish in the gullies. Birds include Gang gangs, Cockatoos, Crimson rosellas and endangered species such as the Red-tailed Black Cockatoo. Kangaroos and emus abound.

**Tuesday 21 March 2006****DAY 1 Portland to Cubby's Camp (20km)**

Bam Nun's Beach Portland: Special send-off event, including 'smoking-ceremony' to be presented by local indigenous community (coordinated by Damein Bell).

**Wednesday 22 March****DAY 2 Cubby's Camp to Cut-Out Camp (15km)**

10am - 11am: Field Naturalists to join walk and share knowledge.

**Thursday 23 March****DAY 3 Cut-Out Camp (Surry Ridge)**

Doug Phillips to lead an off-track excursion to sites of special significance for culture, flora and fauna, including powerful owl & yellow-bellied glider.

**Friday 24 March****DAY 4 Cut-Out Camp to Fitzroy Camp (22km)****Saturday 25 March****DAY 5 Fitzroy Camp (Jackass Fern Gully)****2. THE GLENELG RIVER AND GORGE**

The trees grow shorter and more rugged as the track approaches the banks of the Glenelg River. The track winds alongside the river and then up along the rim of the gorge with spectacular lookouts. The river is tidal, and the estuary widens considerably as it approaches the sea. Wildlife is in abundance and includes platypus, ducks, moorhens, emus, kangaroos, wallabies, possums, koalas, wombats, and kingfishers. More than 700 species of native plants bloom in the bush.

**Sunday 26 March 2006****DAY 6 Fitzroy Camp to Moleside Landing (22km)****Monday 27 March****DAY 7 Moleside Landing to Pritchards by canoe (10km)****Tuesday 28 March****DAY 8 Pritchards to Forest Camp North by canoe (11km)****Wednesday 29 March****DAY 9 Forest Camp to Hutchessons by canoe (10.8km)**

10am - 11am: Field biologists led walk – impact of land clearing upstream on the life of the river. Birds Australia biologists to discuss endangered species – Red-tailed Black Cockatoo.

**Thursday 30 March****DAY 10 Hutchessons to Princess Margaret Rose Caves (6km)**

Canoe Hutchessons to Sandy Waterholes 2.7km. Walk from Sandy Waterholes to Princess Margaret Rose Caves 3.2km.

**Friday 31 March****DAY 11 Princess Margaret Rose Caves**

Explore the great limestone formations of the caves and gorge.

**Saturday 1 April****DAY 12 Princess Margaret Rose Caves to Nelson by boat (13km)**

6pm: Slide presentation by Prof. John Sherwood, Deakin University, Warrnambool, on 'The Evolution, Behaviour, and Ecology of the Estuary'.

**Sunday 2 April****DAY 13 Nelson**

Glenelg estuary | small riverside town. Field Officers from Glenelg Hopkins Catchment Management Authority – history of the river and environmental problems currently being addressed. Field Naturalists' led excursion to explore the estuary environs. Evening dinner includes community invitation to 'meet the artists'.



Carmel Wallace, Ilka White and John Wolseley walking with Glenelg National Park Ranger



### 3. DISCOVERY BAY BEACH AND MOUNT RICHMOND

This section of the walk is wild, exposed and exhilarating. Few beaches in Australia run for 55 kilometres on open sand facing such gigantic surf as the beach of Discovery Bay. There are huge mobile sand dunes around Swan Lake and beautiful deep water just inland at Lake Monibeong. Mount Richmond is an extinct volcano with ocean views, tall forests, open heath land, dense wetlands and abundant wildlife, including the uncommon Southern Potoroo. Mount Richmond National Park claims 450 species of plants in its diverse habitats.

#### Monday 3 April

**DAY 14 Nelson to Lake Monibeong Camp (22km)**

#### Tuesday 4 April

**DAY 15 Lake Monibeong to Swan Lake (16.5km)**

#### Wednesday 5 April

**DAY 16 Swan Lake**

Explore the dunes and lake surrounds. 10 - 11am Field Naturalists' led walk – explore the huge mobile sand dunes and local plant and animal life.

#### Thursday 6 April

**DAY 17 Swan Lake to Tarragal Camp (20 km)**  
(via Mount Richmond National Park)

#### Friday 7 April

**DAY 18 Tarragal to Bridgewater Bay (18km)**  
(via Whites' Beach, Blow Holes and Petrified Forest)  
Meet Marine Park expert at White's Beach.

### 4. THE THREE CAPES AND BAY

Cape Bridgewater has some of the highest coastal cliffs in Victoria and protects a bay that stretches in a perfect crescent around the rim of a huge, ancient volcano crater. Swell lines echo the circle of the caldera. Lookouts offer breathtaking views over coves towards Cape Nelson. Cape Grant has a large gannet colony. Blue whales, Southern Right whales, seals and dolphins are abundant around the capes.

#### Saturday 8 April

**DAY 19 Bridgewater Bay**

Visit the seal colony by boat. Evening dinner includes community invitation to 'meet the artists'.

#### Sunday 9 April

**DAY 20: Bridgewater Bay to Mallee Camp (21 km)**

1pm: Lunch stop at Murrell's Beach. Local resident will share his knowledge of the history (cultural and natural) of this area, as well as his experience of walking the whole of the Victorian coast last year. Visit to lighthouse at Cape Nelson and one night accommodation at the lighthouse keeper's cottage.

#### Monday 10 April

**DAY 21 Mallee Camp to Portland (17.5km)**

Visit Yellow Rock, a site of special significance for aboriginal people.

12 noon: Meet local park ranger at Point Danger for guided visit to the gannet colony.

*Note: Reasonable walking, including rests = 4kms / hour*



Artists travel along the Glenelg River by canoe



Carmel Wallace collecting flotsam



ABOVE  
Jan LEARMONTH  
*River Boat* (detail) 2006  
wood, metal, fish line  
Courtesy the artist and  
Gallery 101 (Melbourne)  
Photographer: Terence Bogue



# 1. WAYS THAT ARTWORKS REFLECT PEOPLE, SOCIETY, CULTURE AND THE ENVIRONMENT

In March 2006, eight artists spent three weeks camping in the bush as they completed the 250km Great South West Walk from the Cobboboonee Forest to Discovery Bay in Victoria. The artists were inspired to create new artworks that reflected their experience of being surrounded by an ever changing landscape. Many of their artworks are about the environment and how we use, and sometimes misuse, our natural resources. The artworks also explore more personal connections with the landscape. Here are two examples.

## Jan Learmonth

One of the artists who focused on the environment was Jan Learmonth. Her works are inspired by the Glenelg River and Gorge section of the walk and are about the importance of preserving our natural resources such as water.

She said her work 'comments on the environment and how it is being used, especially in these times of water shortage'.

She was interested in the endangered species of the area and in the natural habitats of plant, animal and bird life around the Glenelg River and catchment that have been severely affected by people's use of the land for food, wood crops, pasture and industry.<sup>1</sup>

'Drained by use and extreme seasonal change, this fragile environment has been left – the bones to dry; the mud to crack and curl. Habitation has been reduced to unsustainable spaces'. Jan Learmonth, 2007

## Questions

1. One of the works Jan Learmonth has created is called *River Boat*. It hangs from the ceiling to show the remains of water-life left clinging to it. What words could we use to describe this boat that has been left washed up, no longer floating in the river because it's too low?

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2. In her work *River Story*, Jan Learmonth maps the journey the group of artists took along the river and she represents what she saw along the way including signs of life sustained by the river and estuary that are in danger of dying out.

Tick the following when you can see them in the work.

- ☐ Boat landing
- ☐ Canoe
- ☐ Rock face
- ☐ Pine forest
- ☐ Spider's nest
- ☐ Shells
- ☐ Red-tailed Black Cockatoo\*
- ☐ Plants
- ☐ Fish

\*The Red-tailed Black Cockatoo is only found in South-West Victoria. It is an endangered species and was the 2006 Melbourne Commonwealth Games mascot. It nests in the hollows of large trees in old growth forests, a habitat that is threatened due to logging.

### Vicki Couzens

Some of the artists were inspired to make artworks about their personal connections to the landscape and the moods and feelings they experienced on the walk. For Vicki Couzens, the experience was a spiritual one as the lands that they walked on were her Grandmother's country; part of the Dharwurd Wurrong – Gunditjmara.

Reconnecting to the land of her ancestors, Vicki Couzens was inspired to create works linking the past, present and future of the region. Her painting *meerreeng leerepeen (Earth Song)*, celebrates the recent revival of some of the indigenous languages in the area that had been unspoken for generations. She has hidden text in the layers of the painting representing the names of the fifty-four clans of the Gunditjmara Dharwurd Wurrong language groups.

In March 2007, the Gunditjmara of south-west Victoria were granted native title rights by the Federal Court after an agreement was reached acknowledging their deep connection to the land and pledging to protect the cultural significance of the area.<sup>2</sup>

### Questions

1. Choose two works by Vicki Couzens that you find interesting. How do they show a reconnection with her Grandmother's country?

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2. Vicki Couzens experienced some powerful moments on the journey as she walked on the land of her ancestors. Describe a place or a landscape that is significant to you.

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### POST-VISIT ACTIVITIES

1. Vicki Couzens' painting *meerreeng leerepeen (Earth Song)* contains hidden information. Research the early work of the Papunya Tula Artists from the Central and Western Desert whose paintings also contained secret information.
2. One of Vicki Couzens' prints is called *Scar Tree*. What is a scar tree?
3. What is native title? Find more information about the landmark court case that granted native title rights to the Gunditjmara of southwest Victoria in March 2007. You might also like to research the painting *No Title*, 1998 by Stephen Bush that deals with the issue of native title.









ABOVE  
John WOLSELEY  
*Spiny-cheeked Honeyeater –  
Lake Monibeong (detail)* 2006  
carbonized wood, watercolour  
on paper  
Courtesy the artist,  
Roslyn Oxley9 Gallery (Sydney)  
and Australian Galleries (Melbourne)  
Photographer: Terence Bogue

## 2. IMAGINATIVE AND NEW WAYS OF MAKING ART

Here are two examples of the ways that the artists in the exhibition have used lots of imagination and innovation in their art making processes.

**John Wolseley** is an artist who paints and draws out in the Australian bush. He is interested in exploring how people use and experience the land and our environment. Recently he has developed a new type of drawing he calls 'frottage' which involves moving sheets of paper over trees and branches that have been blackened by fire.

As he made his way through the Cobboboonee Forest, he wrapped and rubbed sheets of paper over and around charred trunks and branches, lightly and slowly in a kind of dance. The paper was then worked on in the studio where detailed paintings were added, often coming from observation drawings of plant, animal, bird and insect life. These frottage drawings can be seen to capture the feeling and experience of being inside the forest.

*'...feet in forest litter, body against big burnt trunks, arms grasping branches as one stumbles over uneven terrain, one's head often up there in the clouds with other flying creatures'.  
John Wolseley 2007*

## Questions

1. What is 'frottage'?

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2. Look closely at the works by John Wolseley. Can you see where he has rubbed his paper over and through tree trunks and branches that have been burnt by fire? Why do you think he did this?

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**Carmel Wallace**

Carmel Wallace's artworks hang on the wall but they are not paintings. They share some of the same qualities you would find in a sculpture but she has used objects and materials that she found during the walk rather than traditional sculpture materials. Artists today use all kinds of different materials to make their works including everyday materials such as plastic.

She is interested in the way people make connections with particular places and the landscape in her work. To do this she collected objects and materials along the walk that showed how the land has been used by people in the area including scraps left over from fishing, forestry and shipping industries.

In Discovery Bay she found plastic broken free from  
cray-pots and discarded wooden cargo wedges once  
used to hold logs on ships bound for the paper mills of  
Japan. She also collected weathered triangular shapes  
used to signpost the walk. She presents these materials  
in repeated patterns to echo the rhythm and motion of  
walking.

## Questions

1. Carmel Wallace said that her works tell tales of a particular place over time. What do you think she meant by this?

[illegible]





ABOVE  
Carmel WALLACE  
*Red Sea 2* 2006  
beach-found plastic, cable-ties  
Courtesy the artist and  
Gallery 101 (Melbourne)  
Photographer: Terence Bogue

- [illegible]

- [illegible]

1 Imagine that you are John W

1. Imagine that you are John Wolseley out in the bush. Make your own frottage drawing by taking rubbings from the landscape (this could be your school landscape or local parkland) and do some detailed observation drawings. Combine these to create an artwork inspired by John Wolseley's way of working.
2. Carmel Wallace collected plastic she found washed up on the shore to use in her work. Make an artwork out of plastic bags that explores the idea of preservation of our natural resources and habitats.



ABOVE  
Vicki COUZENS -  
Gunditjmara Keerray Wurrong  
*ponponpoorramook*  
(Red-tailed Black Cockatoo Feather) 2007  
copperplate etching, aquatint  
Courtesy the artist  
Photographer: Terence Bogue



### 3. ART AND SCIENCE

After completing the Great South West Walk and finding out first-hand how much climate change, farming and industry have affected the area, many of the artists in this exhibition were inspired to make art about the need to protect the environment – to better understand our relationship with the environment. The Cobboboonee Forest is a very important habitat for a range of rare and endangered species such as the Commonwealth Games mascot 'Karak', the Red-tailed Black Cockatoo, with only 1000 of these birds left in the wild.

#### Activity

Find each artwork listed below in the exhibition and write down your thoughts about how the artwork might be about protecting the environment and the wild creatures of the Great South West Walk.

Carmel WALLACE  
*Beached Forest* 2007  
cargo wedges, plywood

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Vicki COUZENS – Gunditjmara Keerray Wurrong  
*ponponpoorramook*  
(Red-tailed Black Cockatoo Feather) 2007  
copperplate etching, aquatint

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Vicki COUZENS – Gunditjmara Keerray Wurrong  
*kapang* (Spotted Quol) 2007  
copperplate etching, aquatint

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Ilka WHITE  
*Dune* 2007  
sea bird feathers, silk, cotton

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The artists' process of collecting information through research and investigation out in the field is similar to that undertaken by scientists or conservationists working in the area. Their research methods included annotated drawings from observation, selective sound recordings and photography, soil samples for colour matching and the collection of found materials to be used in the making of their final works.

### Questions

1. Look at the images of the artist journals on the opposite page and below. Are they art or research?



Jan LEARMONTH  
Journal extract  
Courtesy the artist



Carmel WALLACE  
Journal extract  
Courtesy the artist



- [illegible]

### Post-visit activities

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#### 4. THE CHANGING ROLE OF THE ARTIST

Before the invention of the camera, one of the key roles of the artist was to be a recorder of information. For example, the artists who travelled with the early explorers needed to be able to paint and draw in a realistic manner to record what was seen on an expedition. These artists, such as Ferdinand Bauer, who accompanied Matthew Flinders on his voyage of discovery to Australia (1801-1803), specialised in the drawing of plant and animals and often worked out in the field.

Similarly, many of the artists from the Walk art project also carefully recorded what they saw and heard during their expedition. Working out in the bush, walking the track along the coast and paddling on the Glenelg River, their thoughts often turned to the explorers as they encountered the unique landscape, wildlife and indigenous people for the first time.

#### Questions

Find these works in the exhibition.

- ☐ Brian Laurence  
*Sonic Magnifications* 2006  
MP3, stereo sound, 40:00mins
- ☐ Peter CORBETT  
*Journey into Light* 2007  
DVD, 14:00mins
- ☐ John WOLSELEY  
*Spiny-cheeked Honeyeater – Lake Monibeong*  
2006  
carbonized wood, watercolour, paper

1. Are they true records of what was seen and heard on the walk?

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2. Are they more than just records? Why?

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#### Post-visit activity

1. Take part in a landscape painting master class with John Wolseley by following his instructions below:

*'Remember to look at the patterns and minute detail of the landscape. You will find that the patterns on a grasshopper's outer wing case says as much about the nature of the place as the broader shapes of the whole view. In fact they can lead you into an understanding of the dynamic of the particular landforms you are in. Often in a painting it is good to 'particularise' - that's to say paint the minutiae of plant, insect or feather, and then to try to link and relate these passages to the bigger more generalised shapes of the landscape. Or visa versa. Allow time to be in a place before starting painting. Let the landscape sink into you. Move within it, investigate and don't forget to daydream'.<sup>3</sup>*

**environment**

1. The sum of surrounding things, conditions, or influences.
2. The biological conditions in which an organism lives, especially a balanced system.

**endangered species**

A species existing in such small numbers as to be in danger of extinction.

**habitat/habitation**

1. The native environment or kind of place where a given animal or plant naturally lives or grows, such as warm seas, mountain tops, fresh waters, etc.
2. Place of abode; habitation.

**catchment**

A drainage area, especially of a reservoir or river.

**revival**

Restoration to use, acceptance, or currency: the revival of old customs.

**native title**

The right to land or water enjoyed by indigenous people who have maintained their connection to the land or water and whose possession under their traditional law or customs is recognised by Australian law.

**innovation**

1. Something new or different introduced.
2. The act of innovating; introducing of new things or methods.

**terrain**

A tract of land, especially as considered with reference to its natural features, military advantages, etc.

**annotated**

Written upon with notes.

**minutiae**

Extremely small in size.



ABOVE  
Nicky HEPBURN  
*Canopy & Reflection* 2007  
sterling silver  
Courtesy the artist  
Photographer: Terence Bogue



- 1 'In far South-West Victoria the changes to the land, its forests, woodlands and wetlands are some of the most severe in the whole state. In the main river basins, the Glenelg-Hopkins and Wimmera, native vegetation cover is down to less than 13%. This means over 86% of the land is now used for food and wood crops, pasture and other industrial activities. In this situation many wild animals have become locally extinct and others are declining'

[www.wilderness.org.au/regions/vic/south-west-victoria](http://www.wilderness.org.au/regions/vic/south-west-victoria)

- 2 In March 2007, in a landmark court case, the Gunditjmara of southwest Victoria were granted native title rights. An agreement was reached between indigenous and non-indigenous peoples acknowledging the significance of the cultural history of the area and pledging to protect it. The case was in the court system for 11 years. The turning point was a hearing in 2005 when the 'Federal Court travelled to the claim area to hear evidence from Gunditjmara elders. There, the Gunditjmara's connection to the land became clear: the court heard of the existence of fish traps used to catch eels and fish for thousands of years, and the remains of ancient stone huts that marked the Gunditjmara as a group of settlers rather than nomads.'

Kenneth Nguyen, 'Tears of joy as land struggle comes to an end', The Age, Saturday March 31, 2007, News section, p. 7.

- 3 [www.abc.net.au/tv/paintingaustralia/stories/bendigo.htm](http://www.abc.net.au/tv/paintingaustralia/stories/bendigo.htm)

#### WALK EDUCATION RESOURCE

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NETS Victoria is the peak body for visual arts touring in the state of Victoria. We provide opportunities for regional Victorians to access and engage with the best contemporary art, craft and design.

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