

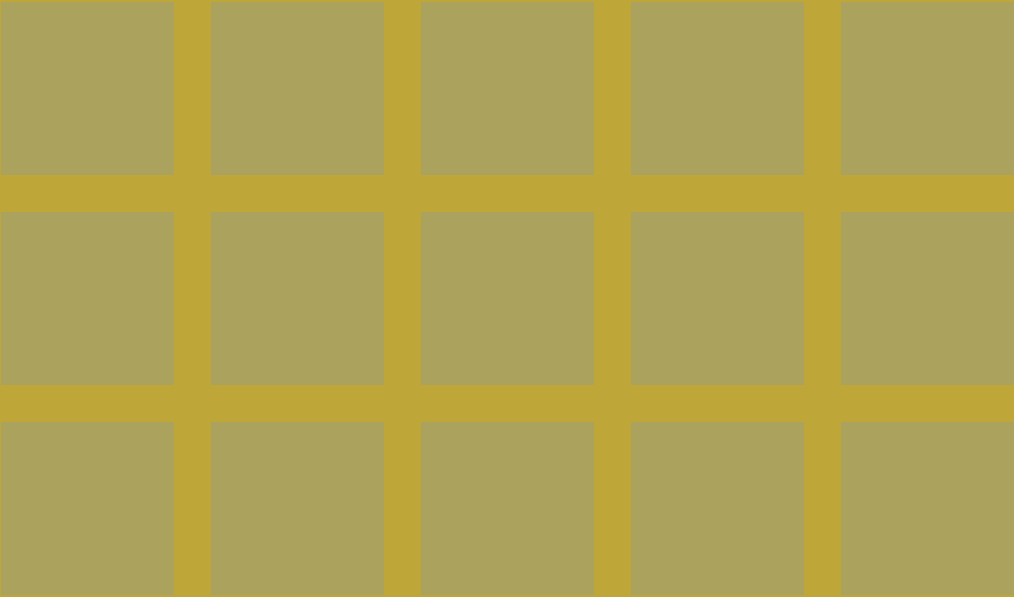


DOUBLE VISION

ARTIST EXCHANGE PROGRAM 2012-2013



CITY OF
ONKAPARINGA



Focusing artistic energy across the country, the City of Onkaparinga's DOUBLE VISION artist exchange program is back for 2012–13. A vibrant collection of creative arts exhibited across three participating regions – City of Onkaparinga, Logan City Council and City of Tea Tree Gully.

See their work, learn their stories and feel the energy that comes from those who are passionate about expression through art. If you love art, you must see DOUBLE VISION.

EXHIBITION DATES

12 Oct – 11 Nov 2012 McLaren Vale and Fleurieu Visitor Information Centre, McLaren Vale, South Australia

9 Jan – 5 Feb 2013 Golden Grove Arts Centre, Golden Grove, South Australia

3 Apr – 11 May 2013 Logan Art Gallery, Logan Central, Queensland

MAYOR'S MESSAGE

City of Onkaparinga

Double Vision is a unique artist exchange program developed by the City of Onkaparinga as a creative platform to promote skills, foster experience and encourage networking opportunities for our local artists. These skills, experiences and networks feed back into our local communities, enriching the lives of our residents and improving the cultural vitality of our city.

This year marks the seventh Double Vision in the past nine years involving over forty of our city's emerging and established artists. These exchanges have enabled our artists to travel to and work in the Clare and Gilbert Valleys, Wattle Ranges in the South East, Bendigo Victoria, Mount Gambier, Port Adelaide, Goolwa and most recently Logan City Queensland. Visits to the City of Onkaparinga by artists from different parts of Australia have generated state and national arts ambassadors for our city and a collection of artworks depicting our region through fresh cultural observations.

This year's exhibition embraces a diverse range of art forms from painting, drawing, photography, poetry, music and sculpture, promising a true celebration and expression of life in Onkaparinga and Logan council areas.

Double Vision demonstrates our commitment to our communities of artists and our community more broadly in engaging in innovative and creative programs that ensure that our city is a vibrant place to live, work and play. I urge you to attend the launch and exhibitions to gain the full value of Double Vision.

Yours Sincerely,

Lorraine Rosenberg
Mayor City of Onkaparinga

MAYOR'S MESSAGE

Logan City Council

The Double Vision artist exchange is a wonderful opportunity to build on Logan City's arts and culture, and celebrate our cultural diversity. This innovative partnership provided an avenue for Logan artists to share their knowledge and develop skills and techniques alongside artists from the City of Onkaparinga. Each artist has remarked that the experience has had a profound effect on their artistic practice, and opened their eyes to the unique qualities of each of our cities.

Logan City Council supports programs such as Double Vision that help celebrate our culture, enrich our lives, contribute to our life-long learning and grow our community's spirit. Our city has a rich history which is maintained by a number of venues across Logan: from Mayes Cottage colonial house museum to the Kingston Butter Factory, and from Logan Art Gallery to the Logan Entertainment Centre. We are proud of our cultural and environmental assets and are delighted to have been able to share these with the visitors from the City of Onkaparinga.

Logan City Council is honoured to have been invited to participate in Double Vision 2012 artist exchange and touring exhibition with the City of Onkaparinga. Double Vision contributes to building our reputation as an innovative, creative, contemporary, culturally diverse, dynamic and liveable city.

Congratulations to the artists on a successful exchange.

Cr Pam Parker
Mayor of Logan



ANTHONY FENWICK

I WENT ON THE DOUBLE VISION EXCHANGE WITH AN OPEN MIND,
READY TO ABSORB AS MUCH AS I COULD IN THE SHORT TIME WE HAD

I truly wanted to create unique artworks inspired by what I saw and felt during the experience. I also wanted to be involved as much as possible with my fellow exchange artists and share with them the art form and mediums I use in my own art practice.

I was overwhelmed with the beauty and warmth Logan and its people offered. I have absorbed experiences that have transformed my art from its original form, morphing it into a new hybrid style while at the same time drawing inspiration from the experiences, emotions, fond memories and the photographs I snapped along the way.

I felt privileged to be surrounded by experienced artists always happy to share their knowledge and skills with me. I believe I have gained a little something from each member of the Double Vision exchange and from the artworks we saw during our visit to the Logan City Council.



SUZANNE LASLETT

I HAVE BASED MY ARTWORKS ON THE DIVERSITY OF THE LOGAN CITY COUNCIL AREA...

...from industrial and urban landscapes to the serenity of wetlands and native vegetation; from the people and their different cultures to the preservation of the region's history. Each day brought forth a new and rich kaleidoscope of visual experiences.

Having participated in Double Vision, I have firsthand experience of how this artists' exchange forms deep and long-standing relationships between artists of both council regions and long-term ties and networks between the participating local government organisations.

Double Vision provides the participating artists with the opportunity to meet extraordinary people, to create new artworks from fresh perspectives and to experience new communities and environments.

But it is the comradeship and the generous hospitality which is extended by both groups of artists which will stay with me for a long time.

'Twas just after midnight
When the Mayor was asleep and was snoring away.
He was dreaming of motions in meetings to come.
He was hugging his Teddy whilst sucking his thumb.
A 'Plop!' on the carpet fed into his dreams,
Where his meeting was paused while they went for ice-cre
Then another 'Plop!' made its way into his head,
Then a loud 'PLOP!' as something jumped onto his bed.
The Mayor left his meeting and woke with a shriek
his heart left his chest and jumped into next week.
his two eyes and let out a long s



MIKE LUCAS

FOR DOUBLE VISION I HAVE FOCUSED ON THEMES THAT INVOLVE,
OR ARE OF INTEREST TO, CHILDREN

LOGAN DISTRICT CHILDREN'S
JUBILEE EXCURSION TO
REDLAND BAY

My first piece of work is based on an event that occurred in December 1887, when 300 children from Logan were treated to a trip to Redland Bay upon the paddle steamer, the SS Kate. This poem is written from the point of view of one of the young passengers as they look back with a nostalgic fondness that is only associated with distant childhood memories. Each word used to portray this past event is represented and contrasted visually by over seven hundred modern images found on the internet. The meter of the poem is synchronised with the timing of the displayed images, allowing the viewer to follow the rhythm and match the rhyme.

AN ODE OF LOADS
OF TOADS IN LOGAN

The second piece is a humorous poem set in the past, focusing on the Mayor of Logan and his visit by a certain regionally famous ghost and three subsequent spirits. There is a problem with cane toads and something has to be done about it! But how to get rid of them? The idea came about after talking to some children in Logan and discussing some ingenious ways of wiping out this amphibious pest. With over one hundred stanzas and a perfect meter and rhyme, this epic poem has been influenced by a famous Christmas tale. Using footage from old movies and other edited images and videos found on the internet, the story is visualised in original, atmospheric and funny scenes that are aimed at children of all ages. Not to be taken seriously!



CRISTINA METELLI

INSPIRED BY MY EXPERIENCE IN LOGAN, I HAVE CHOSEN TO CREATE ARTWORK USING BUTTERFLIES AS A SYMBOL OF TRANSFORMATION

During the art exchange I witnessed transformation all around me. Many of the people who live in Logan have come from different cultural backgrounds and have had to undergo personal transformation in order to adapt and create a better place in which to live.

While in Logan I felt welcomed and embraced by the local artists and art-groups making it a very pleasant experience. I believe that the idea to 'unite through the arts' is powerful and healing as it shows commitment to enriching the wider community.

Despite the rapidly-expanding growth of Logan City there is also a commitment to keeping natural habitat-corridors which supports local wildlife preservation, such as Queensland's beautiful native butterflies.

In my paintings I aim to capture the essence of butterflies, their lightness, movement and vibrant colours. Like people each butterfly is beautiful and unique.

In the sculptures I am seeking to celebrate the power of transformation in people. I want to express the essence of peoples' individuality and how they can come together to create something powerful and beautiful.



GREG TANSELL

MY MAIN WORK FOR THE DOUBLE VISION EXHIBITION IS *TARDIS TO LOGAN* – A STRUCTURE REPRESENTING LOGAN’S MULTICULTURAL COMMUNITY

It encapsulates a collection of images characterising the exchange program’s journey.

The vintage postie’s bike caught my attention and I knew I had to give it new life by including it in the exhibition. I was drawn to the park bench and farm house as subject material for no other reason than that they appealed to my heart – reason enough.

As a relative newcomer to photography, I am experimenting with different styles and flavours. Every experience is an adventure and my images tend to reflect not so much the expected, as the unexpected. Part of the adventure is to break the rules and be blissfully unaware of it.

I aspire to produce work that stimulates both discussion and interpretation, maybe even a little delight, and my interest in picture framing adds another dimension to my work.

The Double Vision program and the culminating exchange exhibitions provide opportunities to be stretched as an individual and to link with other artists to produce a broad range of work with a common focus. Thank you to the City of Onkaparinga and Logan City Council for making the 2012 Double Vision exchange a reality.



JEN WRIGHT

IN THE PAST FEW YEARS I HAVE BEEN EXPERIMENTING WITH RED WINE, SQUID INK, BEETROOT AND MORE RECENTLY EUCALYPTUS RESIN

Image: Blue-winged Kookaburra, synthetic polymer paint, red wine & wine residue, eucalyptus resin, squid ink, ink, glue, ochre, powdered rhubarb and synthetic varnish on found canvas, (detail) 70 x 70 cm

These squirted stains along with various inks executed with different size quills and brushes assist me in being less precise than previously.

My husband builds my stretchers from recycled timber and I stretch these with found hemp or recycled canvas. Using mostly natural and recycled materials and a process still evolving, my artwork comprises many layers of gesso and acrylic; carefully sealed to avoid discolouring.

My usual subjects have been the birds living on our vineyard but most recently I have been drawn to nests of any shape or size. While in Logan on a walk through the protected natural bush land

near artist Chrys Zantis's back gate, several arboreal termites' nests caught my eye. These termites appear to be constructive rather than destructive as we in South Australia know them.

I have not excluded my feathered friends from these paintings as I have learnt that Queensland's Blue-winged Kookaburras (very different shapes and colours from ours) not only nest and breed in hollows but also attack and dig out arboreal termites nests to create their very own up market abodes with breakfast on hand.



THERESE FLYNN-CLARKE

I HAVE LONG HAD DEEP CONNECTIONS TO 'PLACE' AND LOVE TRAVELLING TO NEW LOCATIONS

A big part of my work is using plant fibres gathered from the places I visit which literally and metaphorically connects me to that place. I was the child who picked up every gum nut and seedpod, and didn't stop when I grew up.

My work for the Double Vision Artist Exchange expresses this connection to 'place'. It is about my journey to South Australia and back to Queensland. I absolutely love the landscape from the air, its incredible lines, colours and patterns. These elements are evident in the eco-dyed silk where I have used plants gathered in both states to dye the fabric. The ceramic vessels tell the story of this physical journey: the landscape changing as I crossed this vast

country, the plants that tie me to both Logan and Onkaparinga, and the waterways that support these places, the Albert, Logan and Onkaparinga Rivers.

On this exchange I also came to realise that a place can be beautiful, interesting or complex but it is also the people who live there who create the essence of that place. Each circle I created represents actual people in my life, they are 'pebbles in a pond' rippling across the landscape, connected and interconnected – a web of life. Double Vision became a personal internal journey for me of growth in many areas of my life. A journey made, in any form, always brings discovery.



ANNE GRANT

THE VISIT TO THE CITY OF ONKAPARINGA THROUGH THE DOUBLE VISION ARTIST EXCHANGE WAS A WONDERFUL EXPERIENCE...

Image: *The good life*, handmade paper from papyrus, banana, baumea and palm spathes, with ochre, daikon radish and New Zealand flax thread 30 x 75 x 30 cm

...and it was a privilege to have the opportunity to participate. The rural aspect of Onkaparinga stood out for me due to my lifelong interest in Australian native plants and botany in general. I was drawn to representing wine production and other produce of the region as well as featuring the natural bushland.

My paper pieces consist of pulped plant material sourced from my garden including stems from the swamp lily, banana leaves, Alexander palm spathes and native reeds, and papyrus sourced locally. Generally I prune the required parts and leave the host plant to flourish. If weeds are used I try to remove the entire plant as they are better made into paper than left to invade natural bushland.

My medium dictates that my shapes are simple, so various textures and colours while subtle, are important. Ochres added to

some pulps increased the colour range and reference the stunning cliffs at Maslin beach, while seeds of she-oaks, from two varieties growing at Port Noarlunga, decorate other cylindrical shapes.

I've admired the still life paintings of Giorgio Morandi since seeing his exhibitions in Europe years ago and was drawn to the artist's use of a limited palette and simple everyday shapes which translate into works of great character and appeal.

My still life work *The good life* represents the fine wines produced in McLaren Vale and recognizes that while working on the land is demanding, there are rewards for effort and the privilege of living in a beautiful area to be cherished.



FRED HARRISON

MY INSPIRATION COMES FROM MY FATHER, DR PAKAARIKI HARRISON, WHO WAS A GREAT TRADITIONAL CARVER OF AOTEARA NEW ZEALAND

Image: Te waiata o kokowai 2012, carved beech, ochre, stainless steel and nickel strings, brass balls, aluminium bridge and stainless steel turning pins, MDF, plaster, Ironlak paint, headphones and MP3 player, 30 x 46 x 30 cm

Surrounded by art and motivated by his hard work to create a better understanding by retaining ancient knowledge and practices, I now find myself holding on to these values.

My intention was to go into the exchange with an open mind, and experience the people and the environment. I entered into this process having no pre-conceived judgements.

One of my pieces *Te Waiata O Kokowai* (*The song of the ochre*), was inspired by carvers I met during my visit to the City of Onkaparinga. I was attracted to the sound of wood carvers working and discovered a group of people learning how to carve lyre harps. After a brief conversation with craftsman Hugh Jardine of Aldinga Beach, he gave me a timber blank

that I decided to carve for the exhibition. The harp is shaped like a fish and coloured with red ochre, which my people associate with 'female life force generation'. The harp to me represents the female element; healing, the fish, dawning of a new age, and resonates musical healing via airwaves to the essences beyond this veil of light. It is a carved piece stained with the ochre obtained at Maslin Beach and the instrument was strung by Hugh and the class so it is a true collaboration.

The second piece I created for the Double Vision exhibition is entitled *Sacred Lands*, and consists of five original music pieces reflecting 'a sense of place'. Each song creates a unique mood so the listener can be immersed in a different environment.



NICOLA HOOPER

THE DOUBLE VISION ARTIST EXCHANGE PROGRAM HAS BEEN AN OVERWHELMINGLY JOYOUS EXPERIENCE FOR ME

Image: *She who nurtures* 2012, hand coloured and stitched lithograph on ochre-stained rice paper, (detail) 100 x 70 cm

Through the artists I have met and the beautiful places I have visited, my artworks represent this experience.

The Onkaparinga River, with the Kurna name Ngangiparri which translates in the language of the Aboriginal traditional owners as 'The Women's River' is the theme of these works. The river is the life source to the area, and this is used as the basis for a narrative and is represented by the reference to nurturing and function of the female body in the large works. The smaller works are drawings of locally found objects that have been made into specimens and represent the senses I used during my visit to Onkaparinga.

The techniques I have used to generate these works are

lithography, drawing and stitching; layered over rice paper stained with ochre from the Onkaparinga area.

The beautiful found objects I collected during my visit are utilised within the works such as the grapevines, seaweeds, birds, plants and animals. The larger works could also be viewed as aerial landscapes.

My previous practise drew on botanical metaphors to examine both the dysfunction of the human body and the existence of plant-based remedies. I see this work as a shift from my previous work, whilst the methodology may share some similarities, the theme for these works is of a much more joyous nature.



CHRYS ZANTIS

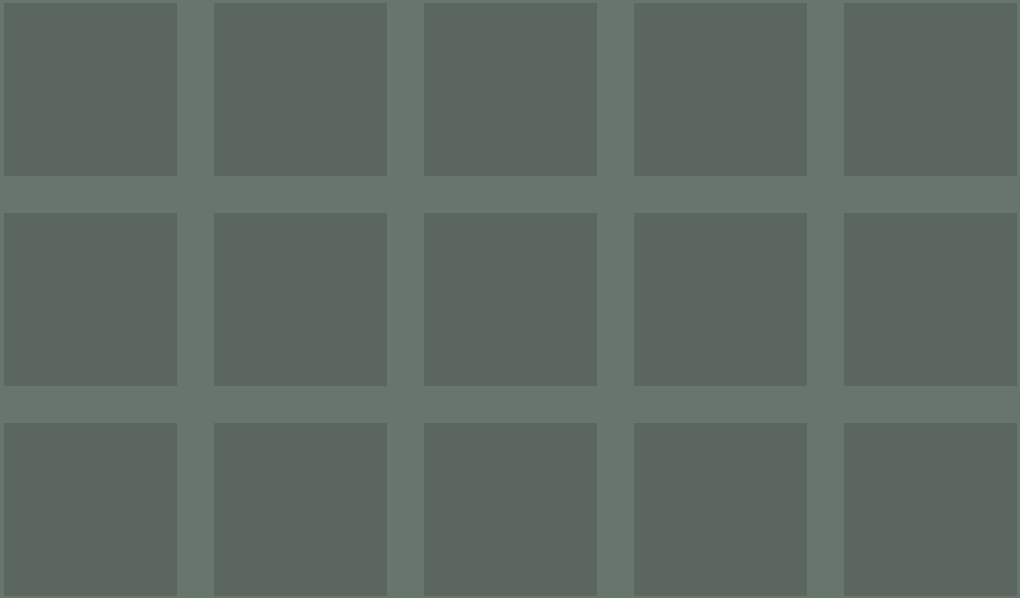
MY ARTWORK INQUIRES INTO THE LAYERS OF CULTURAL MEANING THAT SHAPE OUR ASSUMPTIONS ABOUT GENDER AND ROLES

Image: *The land squeezed the life out of me* 2012, wool, alpaca wool, possum wool, synthetic yarn, cotton, screen printed fabric, ceramic buttons and pink pelticoat on custom-made arm chair, embroidered fabric and recycled glass window, (detail) 100 x 100 cm

At first glance my work can be read as fluffy craft ware, evoking nana's handmade dollies, country fair exhibitions, and unfashionable sweaters. They are soft, knitted, and inescapably tactile. However, within the hill and valleys of this innocent landscape, lies a sumptuous assortment of vulvas, birthing rivers and landforms.

My installation work is influenced by feminist theory and mythology, investigating art's possibilities in the wake of feminism, the role of traditional female crafts in conceptual art and in the construction of contemporary female identity. By mixing the traditional domestic craft of knitting with the language of contemporary art I endeavour, on one level, to empower the female body by creatively redeploying an activity that previously symbolised women's repression.

In The land squeezed the life out of me I was inspired by a passing comment of one of Onkaparinga's residents. On the landscape and humanscape all looks well but a subtext may emerge. The farmer's wife was seduced, lured and bewitched to toil at Mother Nature's surface, falling into a rhythm of season after season, year after year, becoming a slave to her romantic illusion. The woman's work on the land never finished. It felt like she never escaped the farm's grip. Then when she was dead tired resting in her beloved arm chair she dreamt that the land was squeezing the life out of her. The chair began to roll in on itself and Mother Nature's bosoms engulfed the innocent bystander.



**CITY OF
ONKAPARINGA**





CITY OF
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THE CITY OF ONKAPARINGA IS PROUD TO PRESENT
THE DOUBLE VISION ARTIST EXCHANGE PROGRAM
2012–2013 AND WOULD LIKE TO THANK THE
LOGAN CITY COUNCIL AND THE CITY OF TEA TREE
GULLY FOR THEIR SUPPORT AND COLLABORATION.



Queensland Government