

Since taking on the role of Director at the Devonport Regional Gallery in late 2008, one of my missions has been to look at ways of promoting art education and increasing student visitation to the Gallery. I began this task by working on a new art learning program for young school children titled Little Aesthetics. I then created a new staff position: Education and Public Programs Officer, which replaced the previous position of Exhibition and Public Programs Officer. The new position was filled by Geoff Dobson who worked with me on Little Aesthetics to build it up into a highly successful and popular program for students from Kindergarten to Year 6.

While continuing to develop the program, Geoff has also introduced new approaches to art appreciation for secondary and college students including various outreach programs. Geoff and I have developed an alliance with local high schools; the Tasmanian Polytechnic at Don, Devonport and Burnie; and the University of Tasmania Art Schools at Hobart and Launceston, conducting studio visits, providing feedback to students on their visual and written work, attending forums and opening exhibitions. The increase in student attendance over the last twelve months indicates that these outreach initiatives have been successful.

This exhibition, From Within, is the result of an affiliation with the teachers and students of the Art Craft Design department of the Tasmanian Polytechnic in Devonport and Burnie. Marilyn Raw, ceramics/glass teacher at the Devonport campus, has worked tirelessly with the various studios and Gallery staff to help bring this project together. The artworks in the exhibition have been selected to reflect the range of styles and concepts that exist within each department and within the two campuses: Devonport and Burnie. Many of the works not selected for this exhibition were still 'in progress'. It is hoped that, when complete, some will appear in galleries around the state in the not too distant future.

The Tasmanian Polytechnic plays an important role in preparing students for a career in the visual arts. It offers vital technical and aesthetic skills, and has the potential to nurture and promote vigorous discussions, ideas, cross-disciplinary practice, collaborative projects and professional presentation. With a new nationally-developed, professional level Diploma of Visual Arts and upgraded Certificate IV courses in Visual Arts, Contemporary Craft and Photoimaging soon to be introduced, I hope to see the arts flourish within this essential institution.

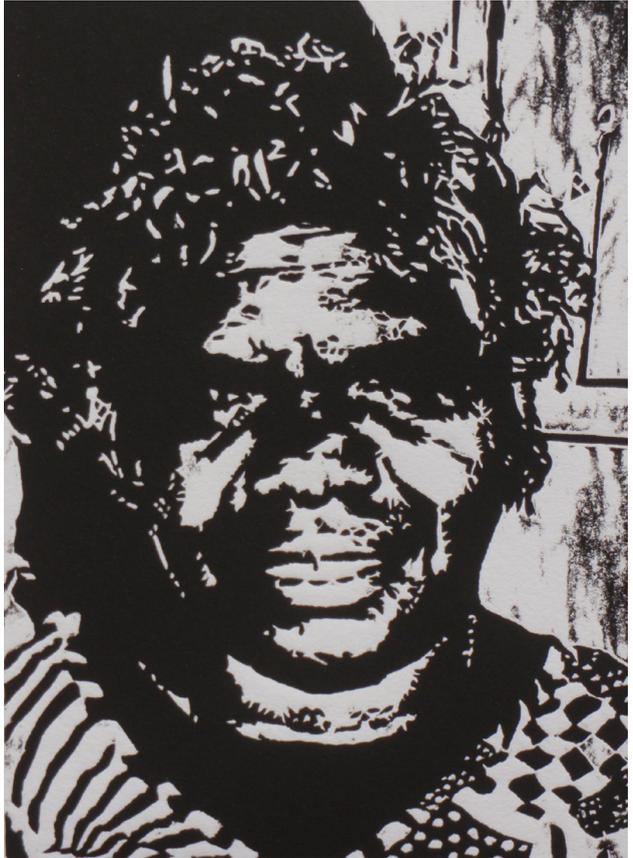
Ellie Ray, Director
2010

Linda Ablitt

After spending fifteen years working overseas with an aid organisation I found my focus changing from scenery to people. I felt great empathy toward those in need, and it changed my whole outlook. I now enjoy taking photos of people, portraying a sense of the person, their emotions, environment and plight.

When I began studying printmaking in Burnie in 2009 I discovered the medium of woodcut which allowed me to blend technique and emotive ideas to create a strong image. Working in black and white I can convey the stark reality of the subject matter through my prints.

I met Rene Kulitja, an aboriginal painter, at an artists' retreat in July 2010. She was fascinated by my woodcuts and kept stopping to watch me working, and eventually I asked if I could do a print of her.



Rene Kulitja (detail), 2010
Woodcut on Fabriano paper
30 x 19.5cm

Justin Bellchambers

I have had an interest in photography for many years but didn't start pursuing it until about seven years ago. I enrolled in the photography course this year, which has helped me with composition, elements and principles of photography. I like to explore various styles of photography.

I like to capture the many stages of life's journey. Photography is a tool in which I can express how I see the world through my line of sight and convey an alternative perspective from someone else.



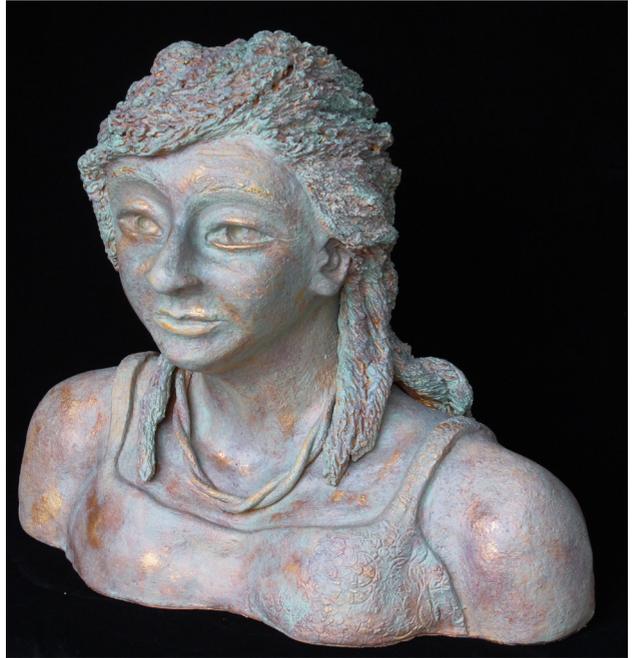
Nightscares 3 (detail), 2010
Giclée print
29 x 19cm

Tracey Billing

My life change - from many years of working in the Community Services industry - to that of making art, is the best move I have made so far. Having previously worked with a potter on the North West coast assisting with art projects in schools, I was inspired to consider acquiring qualifications and gaining valuable knowledge of the craft.

I have always loved clay as a medium and am amazed at how a mass of natural earth can be transformed into something so realistic and lifelike.

I am fascinated by natural forms and the human face. Every form and face is different, even in the most subtle way, so observation is essential when making sculpture. The finished works give me great pleasure and inspire me to achieve something even better in a new work.



Tansy, 2010
Terracotta and cold patina
48 x 50 x 30cm

Judy Brumby-Lake

This image was inspired by a poem I wrote after seeing a stooped man in Melbourne pushing a drum on wheels that overflowed with clothes. I thought that he might be a street sweeper. I wondered what his past might be.

The Australian

*I was sitting at a bus stop
When I saw you slowly stagger
With your chin partly dissolved
Into Your chest.
Your begrimed clothes were in
tatters
Yet their seams are solid
As if they were from another era.
In your decrepit trolley,
Clothes and papers overflow.
Perched proudly in amongst
These remnants are newspa-
pers,
The Australian, The Financial
Review.
Are they there to keep you warm
Or is this a linkage to your
Past former self?*



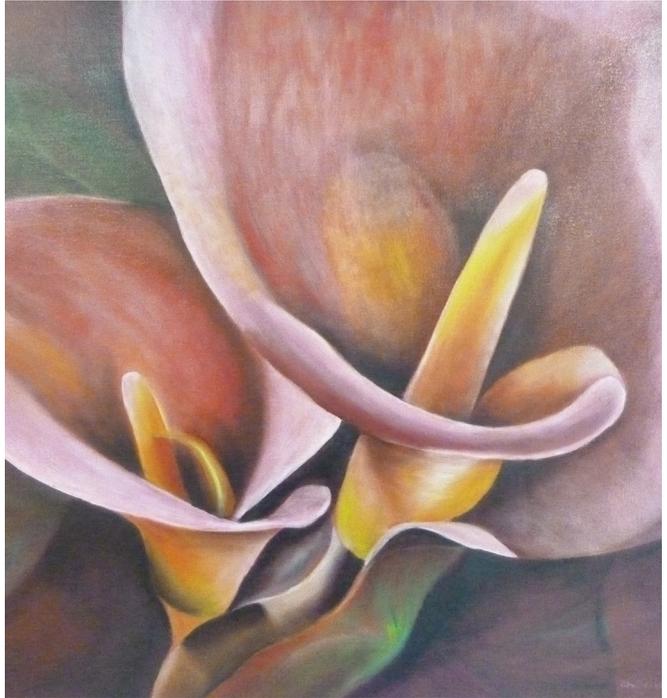
An Australian, 2009
Linocut on Unryshi paper
30.5 x 30cm

Rhyllis Chambers

I love flowers. They have been a passion of mine for many years, beginning with botanical illustration.

Colour on the canvas is a starting point for my oil paintings, followed by development of shapes and curves to form an image.

Taking photos is also one of the joys of my creative process, and working with the light helps me complete each project.

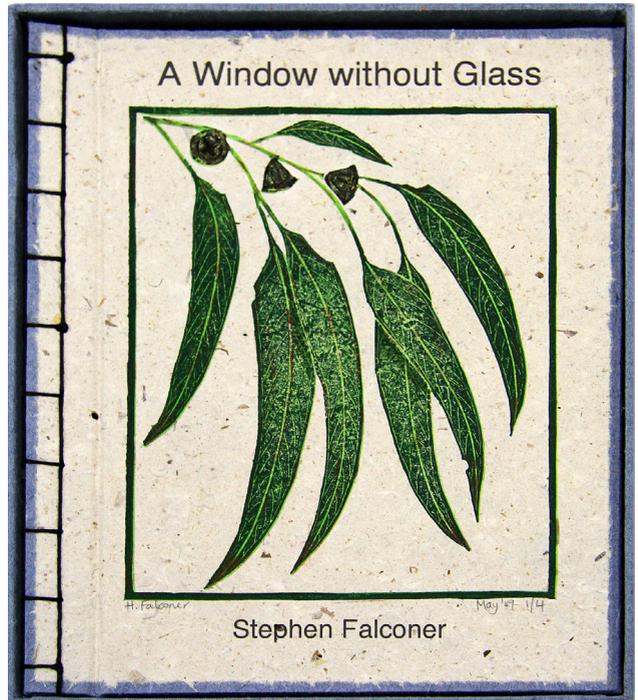


Flower 1 (detail), 2010
Oil on canvas
76 x 87cm

Stephen & Helen Falconer

Stephen is a poet and photographer who for many years has been matching literature with images. Helen has always enjoyed craft work and began making handmade books several years ago. Having studied printmaking, and in order to give each book a unique touch, she has created limited edition prints for the cover of each book.

The prints are an attempt to capture the spirit of place by reflecting the colours and textures found there: the earthy browns and greens of the English countryside; the shades of reds and yellows of the American Fall; the bush hues of the Tasmanian coast; and the whites and pinks of Japanese blossoms.



A Window Without Glass, 2009
Handmade book with linocut print cover
28 x 23.5 x 3cm

Amba Ferguson

I have always enjoyed the creative processes, especially drawing and painting. In 2007 I began taking my art more seriously and enrolled in full-time studies.

I like to paint portraits, my main theme being people in the entertainment industry, particularly musicians and comedians.

Using bright and vibrant colours has been an important element in my work. However, recently I've been experimenting with black and white paintings and adding just a hint of colour to them.

Eventually I would like to paint urban landscapes, especially those of Melbourne. The city has some wonderful old and new buildings and I am eager to explore their representation in new work.



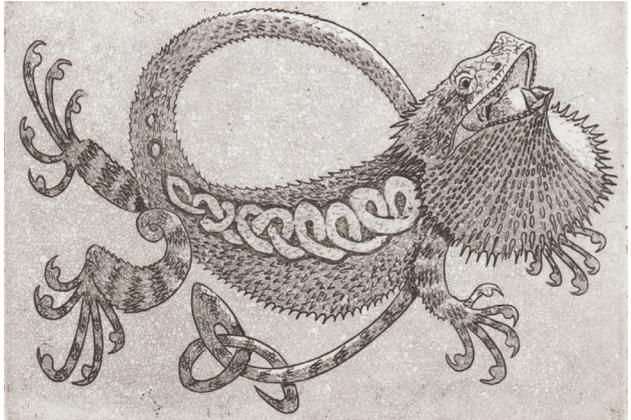
Tony, 2010
Acrylic on canvas
50 x 40cm

Bill Flowers

Snakes and wild fauna have always been a source of fascination to me, and I have often noticed wildlife is a common theme in primitive cultures around the world because they lived closer to the environment. As an Australian my heritage is of mixed European and British culture. Because of this I tend to gravitate towards Celtic designs blended with the nature I see.

My work method is to go into the field to experience the animals and sketch them up close. I then develop a design, often Celtic, and use the original sketch as reference. I find myself thinking about the animal as I work on the fine details, remembering what the scales felt like or wondering about its life, what it ate, what dangers it faced and how the young were born.

If there is one thing I could achieve in this life, it is to persuade other humans to see these animals the way I see them.



Bearded Dragon, 2010

Etching

8.3 x 12.2cm

Celtic Carpet Snake, 2010

Etching

14.5 x 24.5cm

Jennifer Frost

I have been looking for a more sculptural approach to my art work and working in the glass and jewellery studios has given me this. I have always painted in watercolour but now the use of these new mediums has allowed me to express my love of nature in a three-dimensional way. My inspiration comes from the form and feel of nature. To be able to interpret this using minerals and gems from the earth is such an exciting process.



Belted, 2010

Nickel silver and silver compound
Dimensions variable

Ice Curls, 2010

Fine silver, Herkimer diamond natural crystal
Dimensions variable

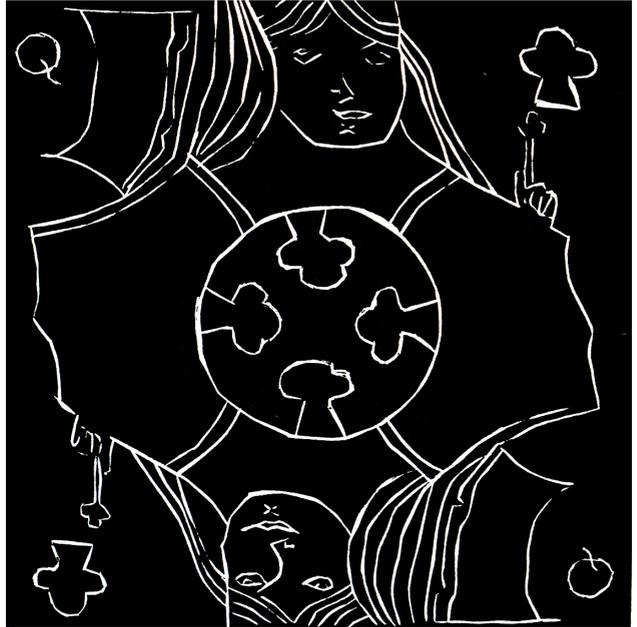
Winter Ice, 2010

Fine silver, aquamarine natural crystal
Dimensions variable

Richard Griffiths

I grew up in Burra Bee Dee Aboriginal Mission in New South Wales. (Burra Bee Dee means flying fox; the name came from the fruit bats living in the area.) My style of art is mostly influenced by my Aboriginal upbringing. I like to use animals in my art such as lizards, eagles, kangaroos and other animals I see around. My favourite mediums are painting, drawing and printmaking, especially screen printing.

The work in this exhibition has sparked my interest in playing cards and I look forward to seeing how I can turn these into my style of Aboriginal art.



Sheild of Club, 2010
Linocut on paper
21.5 x 21cm

Vicki Griffiths

*'What if there were no light
Nothing wrong, nothing right
What if there was no time.'*

'What If' song lyric by Coldplay

My work is about the choices that we make or, do not make. In my latest series, 'Urban Etchings', I have been influenced by cinematography and by the solitary moods encapsulated by the American realist painter Edward Hopper. I am interested in exploring, what I term, the essence of human emotion.

In this series I am endeavouring to find the still moments where we are able to delve beneath the surface of our fast modern world, and reflect upon how we are now and how we may become the future.



Urban Etching 1, 2010
Giclée print
60 x 94cm

Urban Etching 2, 2010
Giclée print
60 x 94cm

Joanne Holloway

*"Walls breath and candles sing.
The Cheshire Cat says I feel crazy,
Walking through this fantasy.
Dormice, tap dance
On skeleton kettledrums
As the carousel room
Grows shrinking trees
From the holeproof roof.
And the dodo's conundrum is solved,
As long-legged leapers
Fly like no bird in the winter season,
When they contain all reason. ..."*

"The Dodo's Conundrum" by Bourne

My conundrum ... what is Dodo's
Chatelaine?

Dodo – name given to me by my
niece who couldn't say JoJo.
Chatelaine – useful item worn on
a chain around the waist. Earliest
examples, Anglo Saxon, one of
my interests.

New to the ancient skills of a
silversmith, this project incorpo-
rated a multitude of basic skills to
learn – design, repoussé, chas-
ing, stone setting, hinge & chain
making & my first taste of silver
work. "The carrot" is now Dodo's
Chatelaine. My conundrum is
solved!



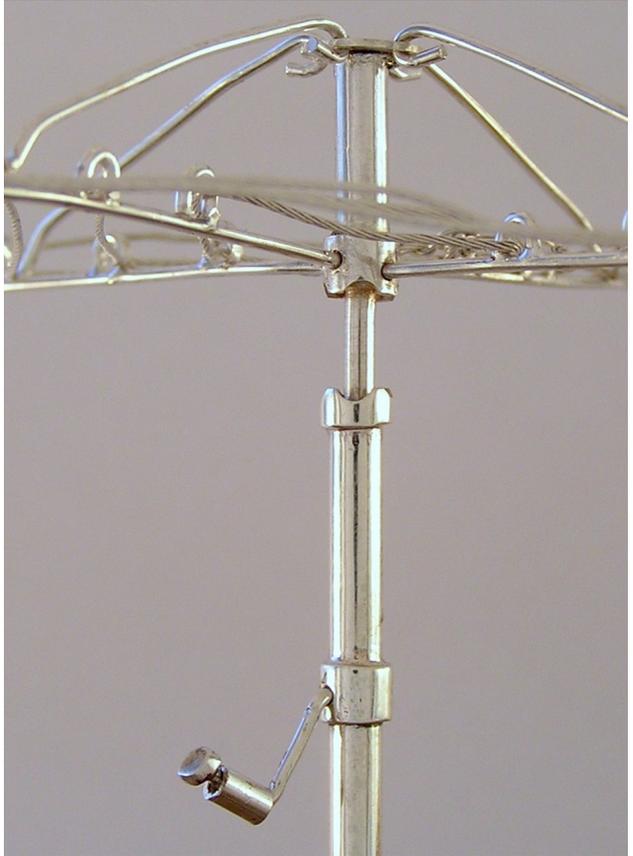
Dodo's Chatelaine, 2010
Brass, gilding metal and sterling silver
15 x 2.5 x 3.5cm

Ronald Kamphuis

Icons of Australia

Every country, every race of people has everyday objects that are unique to them. The Dutch are known for windmills, tulips and clogs. Teepees and the bow and arrow are associated with the North American Indian.

The same is true for Australia. The didgeridoo and the boomerang are unique to the Australian Aborigine and, in the relatively short time of European settlement in Australia, there are quite a few everyday items that have become Australian icons. My works in this exhibition depict some of these icons



Hill's Hoist, 2010
Sterling silver
7 x 8 x 8cm

Ingrid Karm

These images belong to a series of works portraying line, shape and form using the human body. I achieve this by playing with shadows and light.

By using restricted or directional lighting the human form becomes almost abstract.



Figure Study 1 (detail), 2010
Giclée print
51 x 40.5cm

Maureen King

My present body of work is in response to the landscape of my chosen place. These are the observations of a 'New Settler' creating a new life. I have concentrated on my immediate environment, particularly on what I see daily and on those areas I can walk to and become familiar with the richness of the daily rhythms and seasonal change. The impact of the landscape is more than iconography. It is both personal and metaphysical.

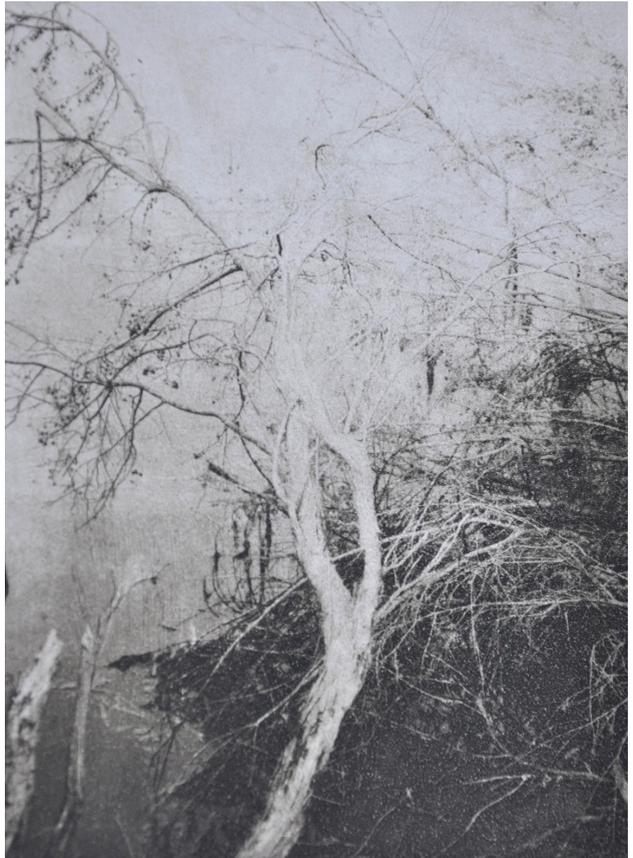
These particular prints are part of a series based on sketching trips along the Mersey river. The images are my notation of the tidal changes of the estuary. I am exploring what has created this strong sense of place and belonging since settling here.



Low-tide Mersey Rain (detail), 2010
Collograph on Hahnemühle paper
29.5 x 13.5cm

Saskia Littlewood

I intend this work to have an emotional content, reflecting part of my life. I am exploring emotional expression through the depiction of a marginal degraded landscape and have concentrated particularly on endemic flora. The prints have a materiality – they show the processes.



Floating Tree (detail), 2010
Photopolymer print
21.5 x 15cm

Janine Mamonski

I endeavour to capture the spirit and sense of our landscape and environment, creating an abstract atmospheric scene through my art. I allow the paint to move freely of its own accord. Other impressions include the way water moves and how it feels and the ideas reveal themselves as I progress. This is an exciting process and I am never sure what the end result will be.

Colour appears from my impressions of the environment; the way water moves and a sense of how it feels; the way the sun moves over the earth, changing the hue of the land, influenced by the seasons and creating visual memories. Emotions from within and the pressures of life, the senses and surroundings, all have a part to play in what is created deliberately or accidentally. Our visual senses are filled, continuously creating memories where lines can become blurred, as in our dreams.



Emotions of Time (detail), 2010
Mixed media
79 x 60cm

Jacqui Moyle

My work represents the magic of the West Coast, where I live, and includes mythical creatures and forest flora. The work in this exhibition is one of a series of four mythical creatures of the Pieman River. It is made from kiln cast recycled TV glass; the frame is made from red myrtle, a common tree on the West Coast

I am also developing a series of small kiln formed glass works illustrating the forest floor. Some will be framed with bush timber and are designed to be hung on a wall or in a window, and some will be freestanding.

All my work is made from recycled and found materials.



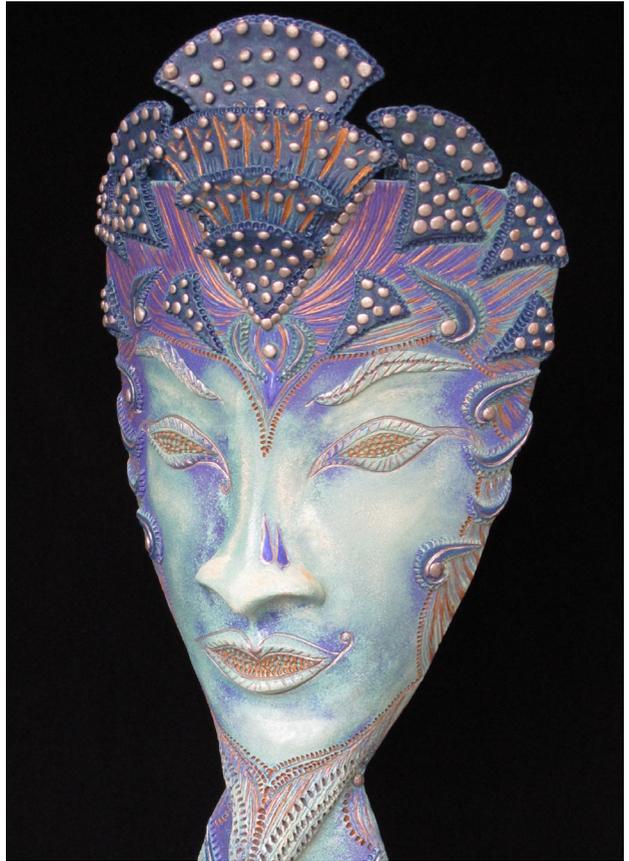
Goddess of the Pieman, 2010
Recycled glass, red myrtle and LEDs
42 x 34 x 6cm

Danné Nicholas

I am a decorative artist at heart. I used to run a business making one-off wedding gowns, but now my love of ornamentation comes out in my ceramic and glass art.

My ceramic sculptures are inspired by the human body and its never-ending interpretations. Clay's ability to be formed into anything you can imagine has helped me with this endless quest.

I also love working with glass and exploring what you can do with it in the kiln. My ceramic sculptures are starting to include kiln formed glass elements.



Custodia (detail), 2009/10
Stoneware, glaze and lustre
71 x 34 x 18cm

Shantelle Perry

The inspiration for my artwork is Australian Football Rules players. I love watching the game, the excitement and the passion. I want to communicate all the emotions that the game can bring and the different ways various players handle it.

I try to communicate in my paintings what I think the players may be thinking at that point in time – whether it's the thrill of just kicking a goal, the pain of injury or loss, or the focus of what move they should make next. I also try to capture a sense of the energy and movement of the players, as well as painting a "snapshot" of a particular player so that he is recognizable.



Such is Life (detail), 2010
Oil on canvas
92 x 61cm

Dom Petterwood

*“Sometimes I’ve believed as
many as six impossible things
before breakfast.”*
Alice



White Queen (detail), 2010
Giclée print
84 x 56cm

Clive Rapier

One of my main areas of interest is in table-top still-life photography. I enjoy taking pictures that are entertaining and evoke positive feelings within the viewing audience. This is achieved by producing images that are sensitive, creative, colourful and amusing. For me, it's about using different lighting techniques to capture the lines, shapes and forms of the subject.

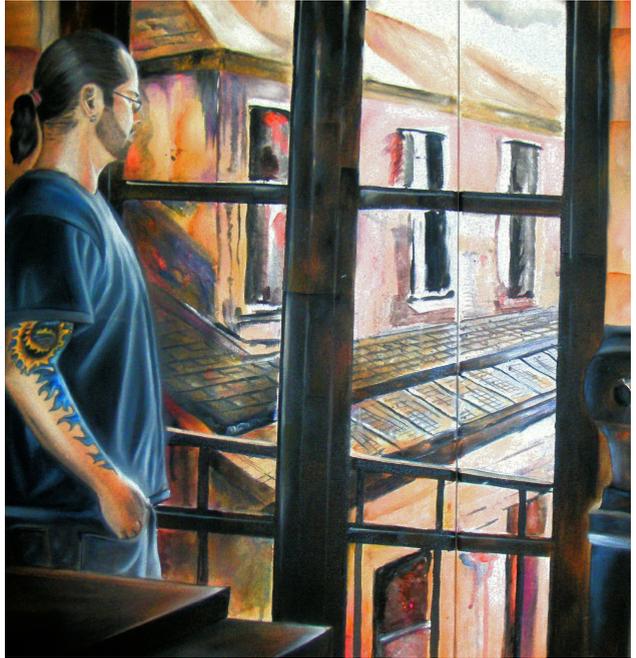
Some of my influences come from well known photographers who use lighting techniques in a simple yet effective way such as Rudolf Koppitz, Fredrick Henry Evans and Edward Western. I draw particular inspiration from a little known Indian still life photographer, Rakesh Syal.



3 Glasses (detail), 2010
Giclée print
40.5 x 28cm

Bradley Rice

I have always had a keen interest in visual arts and have chosen to specialise in portrait painting. I have tried many different mediums, but I now predominantly use oils on canvas. This medium allows me to create the detailed realism that I am aiming for, trying to capture the very essence of a moment caught in time. Through strong colours and extreme light and dark shades, I try to capture the character of the subject, to express the emotion of that moment, and to set the mood of a particular composition.



A Bleak Reflection (detail), 2010
Oil on canvas
67 x 97cm

Jennifer Rowlands

For the majority of my life I have been involved in the care of native animals and their habitat. The knowledge I have gained through this work has hugely inspired my art. Working as a tour guide at Trowunna Wildlife Park gave me further insight into the private lives of our precious native animals, including Tasmanian devils.

In the past I have enjoyed portraying animals and insects in a realistic and illustrative style. However, my current paintings have moved a step closer to matters of the heart. You are invited to take a step closer too; to a place where a dreamlike whimsical world of nurturing unfolds; to witness a bond between people and animals.



The Beardie, 2010
Acrylic on canvas
70 x 70cm

George Smiley

My work draws inspiration from biology and the absurd gap with our own belief systems. Coming from both academia and the trades I have a very broad range of skills and aim to produce wonderful, quirky art treasures that will survive unto our imminent final curtain. With the failure of intelligence as an evolutionary strategy, the next big thing will be gigantism. You heard it here first.



Mutton Bird pendant, 2009

Sterling silver

11 x 2.5cm

Squid pin, 2009

Sterling silver, turquoise and fire agate

10 x 5cm

Anthony Smith

I am influenced by the photography of the 19th and early 20th century, and especially admire the works of Kertész, Atget, Brassai and Cartier Bresson. I believe that photography should provoke thought and charge emotions. I look for the “scene” amongst the unseen, seeking inspiration from the Tasmanian landscape.

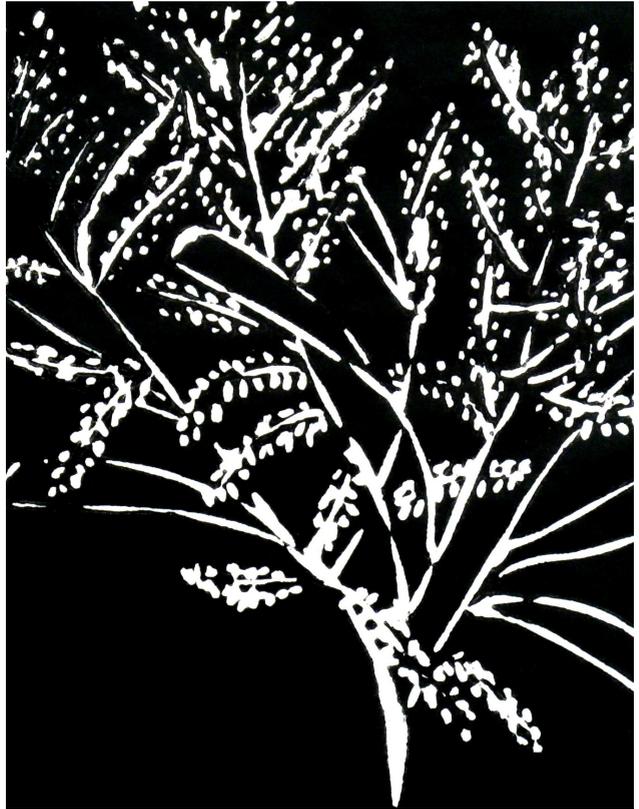


Still Life 1 (detail), 2010
Giclée print
75 x 50cm

Gwenda Stampton

I have always been interested in the things of nature and am currently exploring these forms in the Printmaking course in Burnie this year.

In the utilization of different materials – linocut, tissue paper and etching ink – I intend to convey the wonders of nature and the delicate eco-balance God has placed in each plant that reproduces itself to continue once again the cycle of nature. This process has inspired me to look more closely at our flora and the versatility that each unique plant has.



Wattle (detail), 2010
Linocut
14.5 x 15cm

Kate White

I have worked with glass as a leadlighter for some 20 years and enrolled in the glass course to learn how to make original components for my leadlight work.

I have discovered how glass can move and change in predictable and unpredictable ways in the kiln and this has inspired me to make three dimensional objects. Having made several moulds out of clay, some for bowls and some for sculpture, I'm now exploring mould-formed glass. "Belle Demoiselle" is the start of a new direction in my glass art.



Belle Demoiselle, 2010
Glass and mixed media
23 x 26 x 12cm

Gail Williams

I have had a lifelong interest in art, particularly design and colour. I began working with glass in the 1980s making 2-dimensional pieces such as laminations, lead-lighting, traditional glass painting and engraving. I admire glass for its colour, transparency and tactile qualities.

I am undertaking the glass course in order to explore 3-dimensional glass, such as kiln cast forms and composite panels. I am also working with glass colours and coloured glass in ways I haven't tried before.

Nature is the supreme designer and I am influenced by cones, pods and floral designs.



Firebird (detail), 2010
Glass and mixed media
20 x 17 x 10.5cm

Andrew Worsley

The two prints in this exhibition are a study of birds using a photographic printmaking technique known as photopolymer gravure.

Having had a love of photography since receiving my first camera at the age of four, I am now able to absorb myself in the creation and emotion of this art form.

Each print from the press is unique because each photo holds the speckle of a moment as seen through my eye.

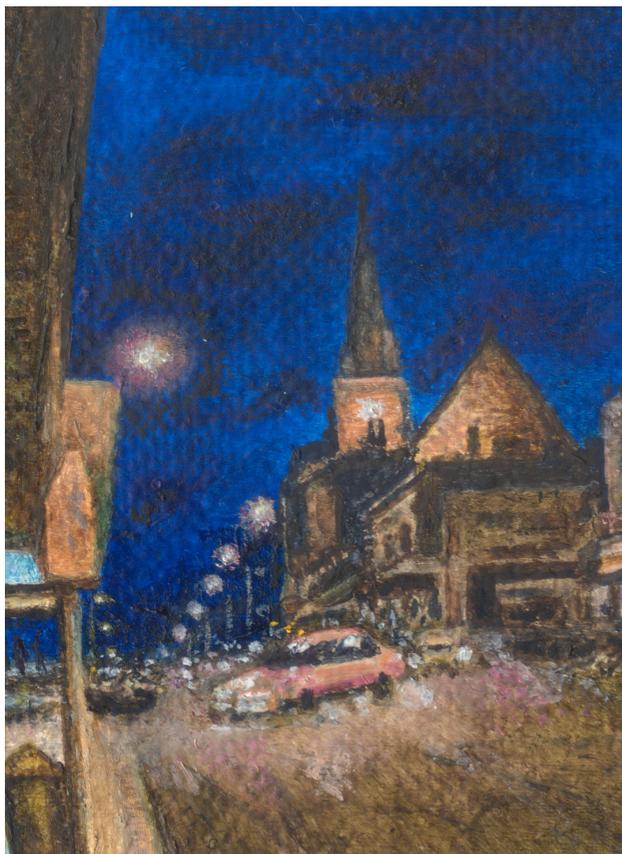


Myers Pigeons (detail), 2010
Photogravure
15 x 15cm

Mary Lou Wright

This painting is part of a series of landscapes of Tasmanian cities, towns and wilderness.

My current work evokes a range of emotions by viewing subjects at the beginning or end of a day and examining the weather in all of its guises.



Autumn Evening, Hobart (detail), 2010
Oil on canvas
6 x 14.5cm

Roswitha Young

I was born in Germany where i grew up with my grandmother as the main constancy in my life. She and I explored Europe, where the bush, mountains, old houses and cottages inspired me. These continue to inspire me in Tasmania.

This series is a tribute to my grandmother and the love and security she gave me.



Oma's Frieden (Grandma's Peace) #9, 2010
Watercolour on Fabriano paper
18 x 12cm each

Marilyn Wright

I paint in the Expressionist style to depict the subjective emotions and responses that objects and events arouse in me. The colours I use are vibrant and dynamic reflecting my inner state and emotions as an artist.



Celebrity Room, 2010
Acrylic on canvas
120 x 85cm

Acknowledgments

Ellie Ray would like to thank the art students and staff at the Devonport and Burnie Polytechnic campuses for their enthusiasm and participation in the project.

Thank you to Jenny Cox, Director of the Makers' Workshop, Burnie for opening the exhibition.

A very special acknowledgement is extended to Marilyn Raw who first came to see me in 2009 to discuss the potential of presenting a student exhibition at the Gallery.

As always Gallery staff have put in long hours to ensure the exhibition is presented in the best possible light.



DEVONPORT
REGIONAL
GALLERY

The text "DEVONPORT REGIONAL GALLERY" is displayed in a clean, black, sans-serif font, arranged in three lines: "DEVONPORT" on the top line, "REGIONAL" on the middle line, and "GALLERY" on the bottom line.