

OCTOBER 16TH - 18TH 2015



Welcome to On Common Ground

On Common Ground is a three day festival of textiles, performance, video projection, installation, story telling, music and more. It will take place "along the Murrumbidgee" in the Narrandera Common from 16 - 18 October 2015.

The Murrumbidgee river has a long history as a contested site. Colonisation, the development of agriculture, species extinction and reduction, continuing environmental changes and resource management initiatives such as the Murray Darling Basin Plan, make this location and its surrounds a place of consternation with many conflicting views.

Featuring over 24 artworks from 20 local artists, 7 visiting artists, and over 50 community members, On Common Ground is a celebration of what links us, through all of our different viewpoints and histories. It is an attempt to allow a neutral place, a place for discussion and reflection for three days and beyond.

Presented in partnership with The Cad Factory, Narrandera Council, Arts NSW, Regional Arts NSW, Performance Space, Narrandera Arts and Creative Network, National Association for the Visual Arts, Australia Council for the Arts, National Museum of Australia, Western Riverina Arts, Happy Herbs Company, Bendigo Bank and Rotary Narrandera.

Featuring

Amelia Reid

Bec Dean

Clytie Smith

David Gilbey

Derek Motion

Eco-dyeing Circle

Emma Piltz

Elizabeth Gay Campbell

Fiona Caldarevic

George Main

Greg Pritchard

Gwen Lee

Jacqui Ryding

Joyce Spencer

Julie Briggs

Julie Montgarrett

Kerri Weymouth

Lee Reavley

Lindsay Campbell

Local Narrandera Students

Lorraine Tye

Marilyn Manning

Murrumbidgee Field Naturalists

Narrandera Arts and Creative Network

Neill Overton

Nicole Barakat

Pen to Paper

Rachel Viski

Sarah McEwan

Tamsin Salehian

The Leeton Lacemakers

Vic McEwan

Program

Friday 16 October

10am - 4pm: Open to the Public

10am - 2pm: Schools' Day for Riverina Students

7pm - 10pm: Opening and Haunting Projection Event at Second Beach

Book via The Cad Factory website

Saturday 17 October

1pm - 6pm: Open to the Public

1pm - 3pm: The Leeton Lacemakers will be demonstrating how to make lace

1pm - 6pm: Help make the Community Fish by weaving material onto King Cod's sister

1pm - 6pm: Meg's Face Painting

3pm - 3:30pm: *ar(tour)* by Dr Neill Overton
Discover the fascinating history of the Holbrook family and their lasting legacy to
Australian art history

3pm - 5pm: Gather around the dye pots with artist Nicole Barakat and members of the Eco-Dyeing Circle. Learn how to draw colour from local plants and create your own piece of eco-dyed cloth to take home with you.

7pm - 10pm: Haunting Projection Event at Second Beach

Book via The Cad Factory website

Sunday 18 October

1pm - 6pm: Open to the Public

1pm - 3pm: The Leeton Lacemakers will be demonstrating how to make lace

1pm - 6pm: Help make the Community Fish by weaving material onto King Cod's sister

1:30pm, 2:30pm, 3:30pm, 4:30pm: Lions Train. Ride this iconic Narrandera vehicle through the Common to view the artworks. Jump on and off as you please

1pm - 1:45pm: Murrumbidgee Field Naturalist Tour by Kimberley Beattie. Discover the intimate details of the flora and fauna in the Common

2pm - 2:45pm: Cultural Tour by Lee Reavley. Discover the Wiradjuri histories that exist in the Common

3pm - 3:30pm: *ar(tour)* by Dr Neill Overton. Discover the fascinating history of the Holbrook family and their lasting legacy to Australian art history

3pm - 5pm: Gather around the dye pots with artist Nicole Barakat and members of the Eco-Dyeing Circle. Learn how to draw colour from local plants and create your own piece of eco-dyed cloth to take home with you.

3pm - 5pm: Meg's Face Painting

5:30pm: To formally end the festival, Uncle Michael Lyons will place the offerings from Kerri Weymouth's artwork into the river at First Beach. Everyone is welcome to attend.

Tour Bookings

To book for the Murrumbidgee Field Naturalist Tour, Cultural Tour and *ar(tour)* please go to the 'tour stall' in the Common over the weekend to confirm your place.

Be Safe

in the Common and remember

- DRIVE SAFELY BE AWARE OF PEDESTRIANS AND WILDLIFF
- Park only in designated areas. Please park and walk to view the artworks
- -There is a Total Fire Ban in place
- Enclosed shoes and long pants are recommended beware of burrs & snakes
- Cover up mozzies are about
- Slip Slop Slap wear sunscreen and a hat
- Remember to bring water
- Portaloos are available at the Hub and Second Beach
- Take any rubbish out with you or place in the bins at the Hub
- Take care if you're swimming in the river the currents are swift
- Keep to the cleared paths
- Artworks are fragile please do not touch
- Report any non-emergency incidents to Craig (First Aid Officer) on 0424 330 141
- In an Emergency call 000 Location: Narrandera Flora & Fauna Reserve, Oakbank Road off Lake Drive Narrandera

Emergency Assembly Points

Emergency assembly points for the Reserve are located at the Main Entrance, First and Second Beaches, near the entrance to the Koala Sanctuary adjacent to the river and the north-eastern corner.

Thank You

for your generous support

Barbara Bryon

Barry Buchanan

Bob Manning

Chris Briggs

David Davies

Dennis and Emma Piltz

Des Edwards

Dexter Briggs

Elizabeth Gay Campbell

GS & BD Electric

Home Hardware Staff

Matthew Hunt

Matthew McLellan

Mitre 10 Staff

Narrandera Argus

Narrandera Library

Narrandera Rescue Squad

Narrandera Security

Narrandera Shire Outdoor Staff

Narrandera Visitor Information Centre Staff

Narrandera Waste Depot Staff

Neil Hinkley

Pam Godbee

Ray Thorpe

Richard Manner

Rotary Narrandera

Salvation Army Narrandera

Spirit FM

Tim Hills

Tony Andracchio

Vinnies Fruitz

The Team

for On Common Ground

Artistic Director: Vic McEwan
Creative Producer: Sarah McEwan
Project Co-ordinator: Julie Briggs
Project Assistant: Kimberley Beattie
Production Manager: Michael Petchkovsky

Production Manager: Michael Petchkovsky

Rigging and Production: Craig Hull

Production Assistant: Kevin Ng, James Farley, Kate Allman **Schools' Day Volunteers:** Jessica Pearce, Brendan Russell,

Rustty Lake Connelly, Dexter Briggs Chalk Artist: Elizabeth Gay Campbell

Partners

and Sponsors

The Cad Factory
Narrandera Arts and Creative Network
Narrandera Council
Arts NSW
Regional Arts NSW
Australia Council for the Arts
Performance Space
National Association for the Visual Arts (NAVA)
National Museum of Australia (NMA)
Western Riverina Arts
Happy Herbs Company
Bendigo Bank Narrandera
Rotary Narrandera

artworks

The Cad Factory is supported by the NSW Government through Arts NSW

Vanishing Point: Swan Hopper Legacies







Julie Montgarrett, Vic McEwan and Clytie Smith

This textile work, constructed from cloth discarded as part of the relentless cycle of fashion and chance, comes from the domestic realm. Its industrially designed patterns are a stylised homage to the beauty of the natural world yet their manufacture was central to the destruction of the same exquisite order in the fragile landscapes that sustain us.

The cloth carries the colours and histories of the black swans and other birds that once filled similar spaces above the rivers across south-east Australia in their millions before the determined destruction by Swan Hoppers and the relentless demands of industrial scale development. This textile points to many things most especially to the unseen energies and sounds of this place. The fragments and geometry refer to the building blocks and logic of complex fluid ecologies. It is imprinted with the rhythms and traces of water, of creatures, shadows, sediments and energies of life. This textile is as tenuous and fragile as the river's own survival – the resilience of both is strained to breaking point.

Wagga Wagga artist Natalie Power assisted Julie Montgarrett and Sydney artist Craig Hull assisted Clytie Smith in the creation of this work.

Additional pinning and sewing by Josie Middleton, Doreen Angove, Lindee Russell, Michael Petchkovsky, Terri Andracchio, Sharon Rolands, Fiona Charles.

Special thanks to David Davies for driving his boat during the developments and install.

Julie Montgarrett

1955

Julie Montgarrett is a textile artist, curator and lecturer at CSU, Wagga Wagga NSW whose practice includes solo and group exhibitions, site specific installations, public art commissions and community-based arts projects in Australia and internationally. Her main interests are in the areas of drawing and textile to extend the conceptual and spatial possibilities of textile as narrative questioning dominant Australian histories; to explore doubt and fragility via visual narratives in complex installations.

Vic McEwan

1972

Vic McEwan (Narrandera) is the recipient of the Inaugural Arts NSW Regional Fellowship 2014/15 and the 2015 Artist in Residence at the National Museum of Australia. He is interested in working with diverse partners and exploring difficult themes within the lived experience of communities and localities. His practice involves working with sound, video, installation and performance with a particular interest in site-specific work.

Clytie Smith

1971

Clytie Smith is a lighting designer, production manager rigger and installation artist. She is engaged by the possibilities of spaces in-between; between art forms, the distance between people, cultures, between two trees on a river, between what is known and unknown, what is loved and unloved. She collaborates in a variety of roles with artists across many genres, from contemporary dance and performance, to site specific work and live art.

Haunting





Vic McEwan and George Main

Haunting is a projection event exploring art and history that blends time, things, air, smoke and fog with the gentle flow of the Murrumbidgee River. A projector casts photographs of museum objects and historic photographs into the river, its grassy bank and damp air, at a riverside location to which the imagery is intimately bound. The project acknowledges the power, the agency, of the material, ecological world, and explores how the power of the physical carries and continues through time and within place.

This night time performance installation will include a human voice interweaved with the lost sound of the region, the calls of many animals that once thrived in this region. It will spread across a vast area of the bank of the Murrumbidgee and onto the surface of the Swan Hopper River Hanging, bringing it to life in a new way.

Settle in for the evening, bring a picnic blanket and your dinner to enjoy an evening by the river with great friends, family and art.

Haunting will begin when the sun sets, around 8:30pm and will last for 45 minutes. On Friday 16 October there will be opening speeches that will begin at 8pm.

Director: Vic McEwan

Projection Creators: Vic McEwan and George Main

Human Voice: Fiona Caldarevic

Lyrics: David Gilbey and Fiona Caldarevic Black Swan Creator: Elizabeth Gay Campbell

Canoe Rider: Greg Pritchard

George Main

1970

George Main works as a curator and environmental historian at the National Museum of Australia in Canberra. He is particularly interested in the cultural and historical dynamics that transformed inland places into modern farmland. George develops and contributes to a range of exhibition, collection and research projects that allow objects and places to convey useful understandings about human ties to the rest of nature.

Vic McEwan

1972

Vic McEwan (Narrandera) is the recipient of the Inaugural Arts NSW Regional Fellowship 2014/15 and the 2015 Artist in Residence at the National Museum of Australia. He is interested in working with diverse partners and exploring difficult themes within the lived experience of communities and localities. His practice involves working with sound, video, installation and performance with a particular interest in site-specific work.





On Common Ground Logo



Rachel Viski

The concept of *On Common Ground* and the depths upon which the work is built upon brought images of the bird life living and breathing their days by the Murrumbidgee River. The black swan in particular was summoned, due to their somewhat fragile relationship historically with the people living in the region.

I took this opportunity to pay homage to the black swan's story and moulded pieces of the species into the artwork. The distinct tapered form of the black swan's necks and beaks form the basis of the letterforms, while the boldness of the logo as a whole is indicative of their shape and plumage. The unique descenders built into the font are characteristic of the black swan's legs as they paddle under the surface of the water.

I also went to visit a black swan. We spoke a little about the weather and then I collected some feathers from the banks not too far from where he was paddling. One of these feathers was photographed and features as the texture within the logo as well as other visual collateral. A quill was created from this feather and indelible ink was used to inscribe the words, 'along the Murrumbidgee' making the logo complete both in its story and itself.

Rachel Viski

1982

Rachel Viski is a graphic designer, digital artist and writer. Rachel is interested in uncovering the stories from within and bringing them to life with the eloquence of design. She creates visual marketing communications material for artists, small to medium sized businesses and individuals for use across digital and traditional mediums

Alchemy of Hope

Jacqui Ryding

The concept for On Common Ground was inspired by the contested histories of the Murrumbidgee River. My own artistic practice includes using the process of sacralisation - a response to a specific site and environment where a site assumes significance to the soul or mind. By spending extended time at 'First Beach' I felt a stronger connection to the surrounds while listening carefully to the sounds of the river, birdcalls and the groaning of the trees. It felt as if the past eras were hauntingly speaking...

Inspired by the eco-dyeing workshops by Nicole Barakat the idea of responding to this site in situ evolved, the concept of incorporating words and fabric in the form of poetry bunting developed. The process of eco-dyeing fabric was explored forming an alchemy of elements. Fabric bears the imprints that have been left by organic matter and man-made objects that speak of the divergent footsteps from the past. They become witness to the collision of cultures with a message of 'hope' for future generations while encouraging viewers to develop a mindfulness of our combined future footsteps.



1960

Jacqui Ryding is a visual artist and poet with a passion for education; currently teaching Art and English at Narrandera High School. Jacqui is interested in collaborative work encouraging others to explore their own creativity. In her own artwork she endeavours to explore the local environment through a process of sacrisalisation; a process where a specific site is chosen, allowing the site to resonate deeply to inform her artistic practice and materials used.



ar(tour)



Neill Overton

In contextualising current eclectic arts practices, it is essential to revisit the Holbrook family's influence on landscape art emerging from the Australian impressionist period of 1889, through to the offshoot of the 1962 Annandale Imitation Realists that became known as the Mouse Jacket Impressionists. Noddy Holbrook himself was a key figure in this initially anti-American movement, but increasingly his grandmother, Dorothy, was retrospectively reinstated in the lexicon of the Mentone en plein air painters. A century ahead of her rightful time, we begin to recognise the Holbrook art dynasty's quiet influence on painting, printmaking, ship-building, ceramics, wire-works, circus, underwater electronics, and taking the "pastoral landscape" tradition into a contemporary performance art milieu.

Noddy Holbrook emerged in the 1960s as a sculptor, bricoleur, and botanist whilst his brother Lester famously became a trustee of the nation's leading national gallery archive, the Freudenthal Centre, and administered its strange bequests. The Holbrooks lived and worked along the Murrumbidgee River, making art that was both of and on the land, exploring crop-circles and the tractor as art-implement in ways that were a direct precursor to landartists of the ilk of Robert Mossman and Andy Goldsworthy. In this ar(tour), I outline their art history through the medium of words.

Neill Overton

1956

Neill Overton is an Art Historian and curator who has worked extensively as a newspaper journalist, interviewer, illustrator, graphic artist, exhibiting artist, art reviewer and novelist. His critical essays are on contemporary Australian drawing, art prizes, awards and surveys, eclectic arts practices, and the unequal relationship between contemporary regional and urban art.

Brolga

Lorraine Tye

These pair of birds are made using cumbungi and bird of paradise over a wire frame. Cumbungi is a prevalent river plant and was an important source to the Wiradjuri people for rope making and also as a protection for food sources such as bird eggs. The Brolgas were known as companion birds as they followed the Wiradjuri people as they made their way around country. In making this pair of Brolgas I wanted to reconnect with this idea as the birds are rarely sighted in this area.



Lorraine Tye

1950

Lorraine Tye is a Wiradjuri Elder, artist and maker using basketry techniques and other fibre practices. Lorraine has exhibited widely in the Riverina region and beyond. She has recently completed studying Wiradjuri Language, Culture and Heritage at Charles Sturt University Wagga Wagga. Having learnt more about her culture, Lorraine is creating work that reflects place and connection to Country.

Friendly Clustering



Joyce Spencer

along with Fiona Charles, Gwen Lee, Josie Middleton, Kathleen Foster, Maxi Bohl, Doreen Angove, Marilyn Manning and Lindee Russell

The inspiration for this artwork was from a stack of old Yabby nets. They were repurposed to form a weaving wire, or loom, and using denim jeans and wool, they were tabby woven around the warp to form the patterns that you can see in the clusters of nets.

Joyce Spencer

1928

Joyce is a tactile artist who lives in Narrandera and likes making 'things' associated with arts and crafts, exploring the history and techniques of weaving, painting, ceramics and more. Joyce loves sharing her knowledge by teaching and giving workshops. Joyce has published five books over the years, with "Folk Art Cards" a best seller among craft circles. Joyce's personal motto is, "a creative mess it better than tidy idleness."

Home, the Journey

Kerri Weymouth

My work represents a connection to the land, the first custodians, pioneering settlers and the spreading of positive energies and love. The totem pole represents the original custodians of this land. Its base is an iron wheel that represents the first white settlers. At the base of the totem pole sits a vessel made from a netting and within this vessel are offerings of positive words for the audience to take, bless, and put into an old copper. On conclusion of the festival, Elder Uncle Michael Lyons, will release these blessings into the Murrumbidgee river for the positive flow of energies to travel along its life's path.



Kerri Weymouth

1968

Kerri Weymouth is a mixed media artist based in Coleambally. Kerri is interested in the Australian bush, textiles and communities. Kerri creates artworks from found objects of different textures and colours; she also loves to express herself through textiles and printmaking.

I think I still hear the sky vibrating...





Eco-dyeing Circle

Nicole Barakat and Bec Dean along with Caroline Applebee, Emma Burden-Piltz, Fiona Chalres, Elizabeth Gay Campbell, Gwen Lee, Kathleen Foster, Mia Briggs, Jacqui Ryding, Josie Middleton, Joyce Spencer, Julie Briggs, Kerri Weymouth, Lindee Russell, Mandy Howell, Marilyn Manning, Maxi Bohl, Natalie Power, Doreen Angove, Holly McEwan, Julie Montgarrett, Laura Brown, Cherie Chirgwin

I think I still hear the sky vibrating... brings together a collection of cloth created through a series of eco-dyeing workshops in the Narrandera Common and Train Station. Each piece of cloth becomes a record of this place and its community. The dyed and resisted marks on the cloth bear witness to our gatherings, offering a memory of the conversations, laughter and ideas exchanged.

The work was created by many hands and hearts and across a number of generations (from 4 to 90 year olds!). It is a reminder of the importance of collaboration, coming and being together, as artists, makers and as a community.

Medium: Reused wool blankets and silk cloth, eco-dyes sourced from plants and trees in the Narrandera Common and the Riverina including a combination of leaves, bark, flowers and pods from iron bark, eucalyptus, river red gum, wattle, lilli pilli, kurrajong and cypress trees, as well as mistletoe and red and brown onion skins.

This artwork was made possible by Performance Space

Nicole Barakat

1977

Nicole Barakat is an artist, educator and curator based in Sydney, NSW. She works from a place of love and patience to unpick the borders of art and life. With a focus on contemporary drawing and textile practices, Nicole creates solo and collaborative works often using everyday and discarded materials.

Bec Dean

1975

Bec Dean is a curator, writer, producer and educator based in Sydney where she is researching towards a PhD at the University of New South Wales. Her interests span the gamut of contemporary art and performance practices and she has fifteen years professional experience in producing and presenting multi-artform programs. Her own practice is focused on curatorial care and lively materiality; interdisciplinary collaborations across art and science; and curating and commissioning site-specific programs, exhibitions and laboratories.

Imagine if we were all peace-makers

Sarah McEwan, Aimee Cussons, Jaime Pettigrew, Tiana Rose, Abigail Pettigrew, Sarah Heald, Cheyenne Beauchamp, Michael Mondo, Braden Lyons, Chelsea James, Letisha Davies, Jacqui Ryding

Imagine if we were all peace-makers

Like a kookaburra laughing even on the darkest of days

Through the gusty winds flying like an eagle

Harmoniously, peacefully moving forward through the waters of life

These artworks are wrapped around the two trees that stand gaurd at the entrance to the Common; to honour their protective spirit in overseeing this area.

indigo

Derek Motion and Sarah McEwan

The Hill Indigo (*Indigofera australisis*) a native plant, that if you look hard enough, you can find near the river in the Common. Like true wisdom or clear perception, it can be difficult to capture or it can take you by surprise in unexpected moments...or maybe we simply need to go out looking for it?

This work reflects our shared collective experience of trying to find these moments of truth, this common ground in our lives. This search can often be uncertain, unsettling, with no tangible answers; it can be rewarding, and may or may not lead us to the answers that we seek, but it's always an adventurous path to travel along.





Derek Motion

1978

Derek Motion is a poet and writer, currently based in Leeton. Derek is interested in community development, sunsets, and himself. He creates textual works that explore his own moral capabilities; sometimes they are posted online.

Sarah McEwan

1979

Sarah McEwan is an artist, musician and curator based in Birrego. She is interested in feminism, social change, equality, authentic representation and the landscape that she lives in. Sarah creates solo work, installations under the pseudonym Her Riot, and collaborates with other artists, community members and young people in gallery spaces or site specific locations.

King Cod and the Community Fish



Joyce Spencer

along with Fiona Charles, Gwen Lee, Holly McEwan, Josie Middleton, Julie Briggs, Kathleen Foster, Maxi Bohl, Sarah McEwan, Doreen Angove, Lindee Russell and Narrandera's Shed for Men

King Cod is a royal tribute, with many thanks given to his subjects and countless progeny for producing food, frustrations, relaxation, and enjoyment.

Community Fish is a participatory artwork and is the sister to King Cod. Audience members are invited to weave, wrap or tie on pieces of fabric to help cover and create this artwork over the three days of On Common Ground.

Joyce Spencer

1928

Joyce is a tactile artist who lives in Narrandera and likes making 'things' associated with arts and crafts, exploring the history and techniques of weaving, painting, ceramics and more. Joyce loves sharing her knowledge by teaching and giving workshops. Joyce has published five books over the years, with "Folk Art Cards" a best seller among craft circles. Joyce's personal motto is, "a creative mess it better than tidy idleness."

Kite Eating Tree

Lindsay Campbell

Lin Campbell, otherwise known as The Kite Lady, had made hundreds of kites in her life. Dinkum Delta's, Sled Kites, Single Keel Delta's, Dual Control Stunted, Baby Sled, Asian Style, Australian Long Tailed Trefoil. She even has a kite studio in her house. The *Kite Eating Tree* is an installation of just some of the kites that Lin has made during her life.



Lindsay Campbell

1927

Lin Campbell is a retired kitemaker, potter, and batik artist, interested in all forms of art. She once won the Supreme Champion Award at the Narrandera Show with a small head in white clay and glaze. Though her kitemaking days are behind her, she still does stuff, eg the baby blanket she is presently working on using the needle felting technique. This is a very slow process and she hopes it will be finished before her next great grandchild is born, whenever that may be.

Loose Leaf Manuscript: A Common Tongue



Amelia Reid

Everything that is in the heavens, on earth, and under the earth is penetrated with connectedness, penetrated with relatedness Hildegard of Bingen

As implied by Bingen, relatedness and connectedness are all encompassing. Perhaps this has been forgotten as the environment is broken up into bits to be sold separately. Loose Leaf Manuscript: A Common Tongue is a holistic interpretation of the Narrandera Common and surrounds. It is a text based installation that is the result of intuitive practice-based research. I responded to research papers, infrastructural and commercial websites, local histories, ecological surveys, maps, as well as to the site itself. The research process was improvisational, encountering qualitative and quantitative data.

From this body of gathered ideas and stories, nodes of relevance have been collected and re-expressed as a new text. This text is written on lengths of shed river red gum bark collected from the site and arranged into a psychogeographical map. Layers of significance are implied by moments and ideas that resonate simultaneously in this landscape. This work is woven from many threads of meaning and seeks to observe interconnectedness, recognising that many parts make a place whole.

Amelia Reid

1979

Amelia is a multidisciplinary artist living in Murwillumbah, Northern NSW. She is interested in improvisation, interconnectedness, environments and motherhood (and other experiences of the feminine). Amelia makes three dimensional drawings, salvaged timber assemblages, photographic and video imagery, and text-based work

Ophelia 2015

Elizabeth Gay Campbell

A fictional character in Shakespeare's play "Hamlet", Ophelia is broken hearted when her father intervenes in her upcoming marriage to Hamlet, who then murders her father. Ophelia goes mad and climbs a willow tree. The branch breaks and she falls into the stream, drowning.

In 1852 English Artist, Sir John Everett Millais, portrayed her as a beautiful young woman floating just after she has fallen from the tree. In her madness she continues to sing as she is slowly being dragged under the water to drown. The painting has her in beautiful clear water and lush greenery and wildflowers. The beauty of the entire painting is in sharp contrast to the ugliness of her impending death and the events that led to this point.

The artwork *Ophelia 2015* acknowledges that many of our waterways and bushlands are now contaminated and the beautiful plants that once lived there are now replaced by weeds, rubbish and environmental death. Gay Campbell's work shows the degradation of the environment, the only remaining beauty being Ophelia whose death is imminent.

With assistance from Quinten Bell, Dom Armida, Julia Pettigrew, Lindee Russell

Elizabeth Gay Campbell

1955

Elizabeth Gay Campbell is based in Narrandera and is a visual artist whose primary practice is drawing portraits in different media. However, her real love is three dimensional work. She is fascinated by people, animals, creation and faith. She combines various materials, both new and recycled, utilising any or all of the following; modelling, sculpting, knitting, weaving, sewing and any other ideas she can come up with to explore the project at hand.



Quilt Collection



Gwen Lee

These quilts represent a very small sample of a large body of work Gwen Lee has created during her lifetime of quilting. The selected quilts have been inspired by travel through the Australian land-scape, the experimentation of various quilting techniques and the colours and patterns of different material.

In the creation of these selected quilts, Gwen has travelled throughout Australia and overseas to inspire, make and attend workshops to further refine her techniques with people such as Patty McCormick, who was an advisor on the film 'How to Make an American Quilt'.

Flying South for Winter 2003-4
Designed by Kaye Meale
Machine pieced by Gwen Lee
Machined quilted by Kaye Brown

Cracker Jack 2001

Colours of Australia - Sudakie 2001-13
Machined by Gwen Lee
Machine quilted by Amanda Arnold

Pineapple Pissa

Gwen Lee

1930

Gwen Lee is a textile artist based in Narrandera who makes patchwork quilts. Gwen is interested in the influence of culture and landscape on the use of colour and pattern. To investigate this line of inquiry, Gwen has travelled around Australia and to America on research trips for the past 10 years.

Tangible Spirit

Emma Piltz

Having lived in Narrandera for 25 years, the Common is a calm, peaceful and significant place for me and many others in the town. I want to evoke this feeling in my work, of the real and tangible spirit that many of us know to exist in the Common. To do this, I have created textile pieces from plant matter I have collected and dyed. These are contrasted by the colours and textures of introduced species. My work is an exploration of these materials; of play and spontaneity in the landscape that is my home. These pieces are coming from 'this' place and I am returning them, in a new form, with very limited impact.

This work was made with the assistance of Megan Corbett



1981

Emma Piltz is an emerging artist who lives in Narrandera. Emma is interested in the collection of objects to suggest a greater and deeper meaning of the intangible. Her work involves installations created from these collections, often ephemeral in nature, making the work temporal and subject to change and decay over time.



The Bank Sitting Room



Greg Pritchard

Inspired by Spike Milligan's surrealist comic classic film, 'The Bed Sitting Room', set in a post-apocalyptic London, *The Bank Sitting Room* suggests that we are living through the onset of an environmental apocalypse without realising it, accepting it or feeling we are able to do anything about it.

In a durational habitation, over a two day period Greg will construct his Bank Sitting Room room on the other side of the river, moving furniture into sight, and modifying it over the two days. He will conduct a running commentary on his actions and read texts and comment on the nature of the apocalypse which can be heard at the viewing point. Some of the furniture will be ferried across the river.

Greg Pritchard

1960

Greg Pritchard is writer, producer, conceptual artist, performer and arts administrator who is currently based in Dubbo, working on Artlands 2016. Greg is interested in metaphysics, psychology, and how we exist in the environment. Using a grab bag of old techniques and new technologies he seeks to create work that questions art and our relationship to the world.

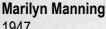
The FOREST: Night and Day

Marilyn Manning

The FOREST: Night and Day is a three layered textile interpretation of the forest during night and day to explore the depth and vast array of wildlife in the forest environment. The textiles offer their own properties to enhance the complexity of the work.

As we walk through the forest, what do we see?

Materials: Cotton, silk, wool, jute, nylon and wood Techniques: Knitting, crochet, surface embroidery, appliqué, free machining and guilting



1947

Marilyn Manning has a love for the 'domestic arts.' She has co-ordinated many craft workshops in schools and her work has been displayed by The Embroiders Guild of NSW. The Textile Art movement has allowed Marilyn the freedom of expression and the opportunity to have...FUN! Marilyn is a member of the Narrandera Wetlands Committee



The Writer's Shelter



Pen to Paper

Pen to Paper invites you to visit the Writing Shelter at Second Beach to contribute to the On Common Ground Diary. Any piece of writing is welcome: a diary entry, a comment, a poem, a story, a love letter – corrections and revisions allowed. Talk about the art you've seen, the bushland surrounds, your involvement or your thoughts about On Common Ground. Or talk about goldfish or kittens, or corrugated iron – it's your writing.

If you like we will read you a poem or a short story. Drop in and see what you find. Children too. There'll be writing, drawing and stories for them too.

Pen to Paper

2013

Narrandera Pen to Paper Writers' Group was formed by Narrandera writer Fran Foley and is now a sub-group of Narrandera Arts & Creative Network Inc. Pen to Paper provides, through fortnightly gatherings, and occasional workshops, a sharing and enriching environment for anyone interested in any genre of writing.

Trinity

Joyce Spencer

This artwork was inspired by Opera House fishing traps and the Mexican tradition of Ojo de Dios or "Eye of God" weavings. Ojo de Dios were traditionally made when children were born and they symbolise the power to see and know things that are unknown. The fishing traps were reassembled to use as looms and the three components in the artwork represent the past, present and future of life.



Joyce Spencer

1928

Joyce is a tactile artist who lives in Narrandera and likes making 'things' associated with arts and crafts, exploring the history and techniques of weaving, painting, ceramics and more. Joyce loves sharing her knowledge by teaching and giving workshops. Joyce has published five books over the years, with "Folk Art Cards" a best seller among craft circles. Joyce's personal motto is, "a creative mess it better than tidy idleness."

weather



Tamsin Salehian

Using earth, clay, straw and wildflower seeds Weather is an ephemeral sculpture on the Commons. Related to the weathering of landscapes both exterior and interior, the piece draws a link between the Australian landscape, the inevitably ageing body and the history of the land. Using an adobe mix of clay, soil, straw and water Weather twines a sculptural form, tracing the growth pattern of native wisteria vine weaving across the site. Sculpted fruiting bodies informed by the shapes of the organs of the human body - heart, lungs, liver, vessels emerge. In their surface layer, local native wildflower seeds are bound within the mix, allowing for a transformation as the work weathers. As the sculpture dries and hardens it sits dormant. When rain comes the forms will dissolve causing the seeds to sprout on the mounds, activating a transformation. I am curious about making sculpture out of material which is formless, gains form and then disintegrates but leaves something else in its place.

This artwork was made possible by the National Association for the Visual Arts

Tamsin Salehian

1973

Tamsin Salehian is a sculptor and installation artist currently based in Sydney. Tamsin explores ideas concerning contemporary culture, social and environmental issues, reflecting on patterns and processes in society. Often using an interdisciplinary approach to media and combining computer modelling, sculpture, drawing and photography, she produces large-scale site specific installations and sculptures exhibited nationally and internationally.

Webs Within Community

The Leeton Lacemakers

We have created a series of spider webs using local native and natural fibres. We've added lace 'spiders', which are based on traditional lace patterns that rely on support and interaction (linking and joining) to create the final stitch or pattern.

We have used the spider web to show that there are many interconnecting links and attachments that go to make up the whole (spider web). Spiders are also a key part of the natural environment, and work away quietly in their various habitats. This artwork is a collaboration between all of our members.



The Leeton Lacemakers

The Leeton Lacemakers meet on a monthly basis in Leeton to practice and enhance their lacemaking skills in a relaxed and friendly space. The Leeton Lacemakers actively support the aims of the Australian Lace Guild by promoting lacemaking in Australia and bring together lacemakers and lace enthusiasts, and offer help and assistance to people when they are starting out on their lacemaking journey Current members travel from Griffith, Leeton, Narrandera, Wagga Wagga, Mudgee and Sydney to be part of the group and they welcome any new members or visitors who would like to come along and join them.

Welcome Flags



Sarah McEwan

Narrandera High: Aimee Cussons, Jaime Pettigrew, Tiana Rose, Abigail Pettigrew, Sarah Heald, Cheyenne Beauchamp, Michael Mondo, Braden Lyons, Chelsea James, Letisha Davies, Jacqui Ryding

Narrandera Public School: Hayley Curry, Xaviar McClymont, Zoe Hutchison, Nakita Mondo, Memphis Singh, Adam McGilvray, Boden Tereva, Jake Manley-Freeman, Denver Miller, Indiah Morgan, Clayton James, Amelia Howarth, Ainsley Maver, Tanisha Brown

St Joseph's Narrandera: Mayah McLean, Cyd Ryan, Pearl Bowen, Max Faheyu, James Kerr, Rene McLeod, Adam Hewitt, Kaito Brew, Rosa Bowen, Jag Daniel-Alchin, Fleur Selten, Jessica Forest

The Welcome Flags were a collaboration between Sarah McEwan, 35 students and 2 teachers from Narrandera High, Narrandera Public and St Joseph's School. The idea behind the flags is that the thoughts and well wishes of Narrandera's children and young people will gently blow in the wind to welcome the audience of On Common Ground. The flags contain messages, poems and images related to the Common.

Sarah McEwan

1979

Sarah McEwan is an artist, musician and curator based in Birrego. She is interested in feminism, social change, equality, authentic representation and the landscape that she lives in. Sarah creates solo work, installations under the pseudonym Her Riot, and collaborates with other artists, community members and young people in gallery spaces or site specific locations.

Yes Faux Nature is a Real Trend!

Julie Briggs

In Yes Faux Nature is a Real Trend! pink origami swans made from card represent the bird Mary Gilmore's journals tell us once flocked in thousands to the waterways of the Murrumbidgee catchment. She tells of the "swan hoppers" who were paid by landholders to stomp on the swans' eggs, smashing them, to ensure the swans didn't limit cattle's access to water. The strategy was successful. The black origami swans represent the few pairs who now return each year to local waters to breed.

The installation invites the observer to acknowledge the poignancy and the irony in the representation of both the lost and the returning swans as craft objects.

The work is informed by Australian environmental philosopher Glen Albrecht's coining of the word solastalgia to describe the anxiety that humans develop in response to negative environmental change. While this "homesickness felt when still at home..." is felt most acutely by First Nation peoples who have held enough knowledge to notice negative change that followed colonial expansion, there is evidence that when a natural feature is not available to humans we seek comfort by interacting with technological replicas of biology and faux nature.

Yes Faux Nature is a Real Trend! offers up a pointer to negative ecological change in the Narrandera Common and places like it, and how readily we might accept, in nature's absence, its imitators.

Julie Briggs

1954

Julie Briggs is a writer and occasional maker and a long time Narrandera resident. She is interested in environment and social inequality. Julie writes poetry, vignette, creative non-fiction and enjoys collaborations with visual artists.





Amelia Reid Bec Dean Clytie Smith **David Gilbey** Derek Motion **Eco-dyeing Circle** Emma Piltz Elizabeth Gay Campbell Fiona Caldarevic George Main Greg Pritchard Gwen Lee Jacqui Ryding Joyce Spencer Julie Briggs Julie Montgarrett Kerri Weymouth Lee Reavley Lindsay Campbell Local Narrandera Students Lorraine Tye Marilyn Manning Murrumbidgee Field Naturalists Narrandera Arts and Creative Network

Neill Overton Nicole Barakat

Rachel Viski

Sarah McEwan

The Leeton Lacemakers

Vic McEwan



























