

# BELONGING

## THE SOUTHERN HIGHLANDS PRINTMAKERS

25 March - 21 May 2023

Words by Megan Monte

The Southern Highlands Printmakers was formed in 1993, making this year their 30th anniversary. To celebrate their achievements, we invited the group to present an exhibition at Ngununggula under the theme 'belonging' as part of our 2023 program.

Meeting the group early in Ngununggula's construction phase, we have come to admire their passion for printmaking and their continued promotion of the art form through exhibitions and teaching. Entirely self-motivated but with no dedicated studio to collectively work in, group members continue supporting each other, sharing their skills and resources, and exhibiting their work at galleries across the region. Their collegial nature meant that the theme 'belonging' felt right while also drawing a connection to Ngununggula, which means belonging to the people in the traditional language of Gundungurra, given by the late Aunty Velma Mulcahy OAM.

True to how we do things at Ngununggula, we asked if the group would be open to pairing their exhibition with one by the Ilitja Ntjarra Many Hands Art Centre. They agreed, and we renamed the exhibition Belonging | Tjoritjarinja (belonging to the Western MacDonell Ranges).

The proceeding months saw the printmakers individually developing new series interpreting portraiture, landscape and their social networks, as well as a collective self-portrait reflecting their unique interpretation of self. Detailed impressions paired with tender gestures reflect feelings and a sense of reality in this artwork that truly celebrates collaboration.

We are proud to have the Southern Highlands Printmakers at Ngununggula. We congratulate the artists for establishing and maintaining an influential group that fosters an art form rich in traditional and contemporary modes of mark-making.





# NGUNUNGULA

Retford Park  
Southern Highlands  
Regional Gallery



**Kathie Atkinson**  
A Photographer's Selfie (detail)  
2023  
Photopolymer etching  
50x38cm  
\$200

Before phones became cameras, photographers had a lot to master: cameras, lenses, apertures, f/stops, flashes and even reciprocity failure. It all belonged in a photographer's world. Those f/stops (f/22, f/8, f/5.6) in this portrait relate to lens apertures - a wide aperture of say f/1.2 for low light conditions, or maybe f/22 if it were very bright.



**Kathie Atkinson**  
Connecting & Belonging (detail)  
2023  
Photopolymer etching  
46.5x64cm  
\$475

Growing up by the sea, I found moving inland to the Highlands challenging, until we saw this property with a small dam in what was previously a horse paddock. For years now, local wildlife has been at my doorstep and generations of wild ducks and their ducklings have faced my camera, along with the smaller aquatic life and the occasional Copperhead snake. Now a quarter of a century on I am still here. This is where I belong.



**Jenine Bailey**  
Jenine (detail)  
2023  
Screenprint  
50x38cm  
\$300

See my colours come together. 1 then 2, 3 and 4, each colour brings my face to life.



**Jenine Bailey**  
Astral Float & Belonging (detail)  
2023  
Lithograph, pen work  
23x21cm  
\$400

Astral Float endeavours to reveal the wonders of our ocean. The seemingly harmless jellyfish, drifts indifferently through the vast ocean currents, Belonging. With luminous qualities they are often referred to as the stars of the sea.



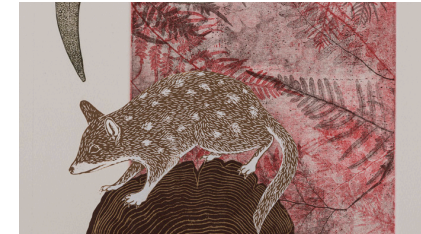
**Jenine Bailey**  
Fragile (detail)  
2023  
Lithograph  
32x52.5cm  
\$580

'Fragile' denotes a land of vast yet delicate balance, in both its beauty and its destructiveness. The foreground displays the graceful movement of the long grasses. However, the smoke in the background may represent a more foreboding impression. Our awareness of climate change has developed over the last few decades but it was First Nations people who used fire as a means of controlling, protecting and renewing vegetation.



**Gillian Baldock**  
Sum Of My Former Selves (detail)  
2023  
Lino print  
50x38cm  
NFS

We are all formed by our experiences throughout our lives. My self-portrait references the occasion when as a child I was drawn by a street artist. This experience made me realize artists existed in the present day and that was what I wanted to be. The colours are some of my favourites.



**Gillian Baldock**  
Terra Vitae I  
2023 (detail)  
Etching with Lino print and relief print  
56.5x46.5cm  
\$450

An abundance of different creatures call Australia home. Many native animals like the Quoll and Numbat have evolved and adapted perfectly to inhabit the environment to which they belong.

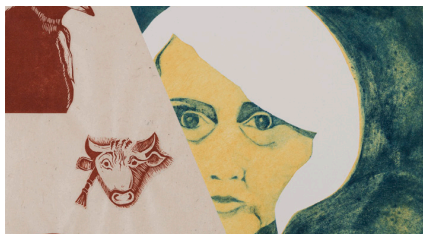


**Gillian Baldock**  
Terra Vitae II (detail)  
2023  
Etching with Lino print and relief print  
56.5x46.5cm  
\$450

An abundance of different creatures call Australia home. Many native animals like the Quoll and Numbat have evolved and adapted perfectly to inhabit the environment to which they belong.

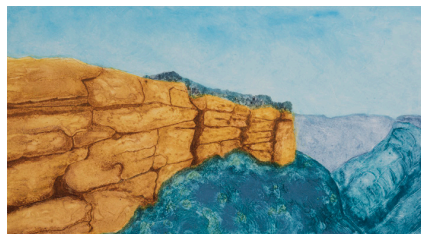
# NGUNUNGULA

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**Linda Bottari**  
Me, Linda (detail)  
2023  
Collagraph, linocut  
50x38cm  
NFS

Emphasising my changing hair, I have coupled this with my images I have enjoyed using over the years in print.



**Linda Bottari**  
National Park at Bundanoon (detail)  
2023  
Collagraph  
34.7x52cm  
\$600

If you walk in Bundanoon, you will walk into Morton National Park. It is part of the heart of the community. Terribly damaged by recent bushfires, the renewal cycle is a symbol of the power of nature. I live in Bundanoon and walk the park. It is a beautiful, peaceful and dramatic landscape. I never tire of the rock formations, the wildflowers, the birds and the colours at sunset.



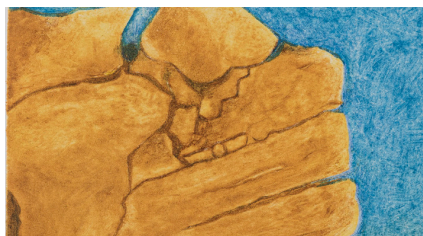
**Lisa Brack**  
Waratah & Wattlebird (detail)  
2023  
Handcoloured linocut  
56x46cm  
\$450

In this work I am attempting to explore the adaptation of wildlife to the urban environment as human development encroaches on the natural world. Birds have made themselves at home in our built environment.



**Michelle Cole**  
Michelle in Hat (detail)  
2023  
Linocut, stencil  
50x38cm  
\$300

With family spread across three states, Christmas is a disjointed affair. This image was captured on a sunny Adelaide, Christmas morning. The use of photos enables a connection and brings a sense of contact and belonging, over vast distances.



**Linda Bottari**  
Bushwalking Detail (detail)  
2023  
Collagraph  
27.3 x14.6cm  
\$180

If you walk in Bundanoon, you will walk into Morton National Park. It is part of the heart of the community. Terribly damaged by recent bushfires, the renewal cycle is a symbol of the power of nature. I live in Bundanoon and walk the park. It is a beautiful, peaceful and dramatic landscape. I never tire of the rock formations, the wildflowers, the birds and the colours at sunset.



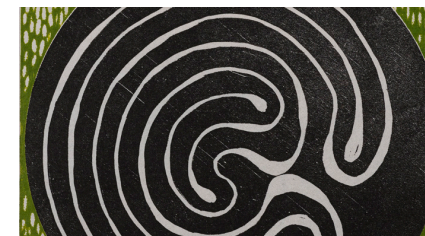
**Lisa Brack**  
Flights of Fancy (detail)  
2023  
Monotype embossing, dry point  
56x38cm  
NFS

Lisa Brack is an Australian artist whose passion for the natural world has informed her artistic practice over the last 30 years. An interest in the native bird life surrounding her home has become a frequent inspiration. Lisa works with a range of techniques including etching, collagraph and relief prints with an emphasis on light, movement, and colour. Her recent work has been strongly influenced by a study of Eastern printmaking practices and their colours.



**Lisa Brack**  
New Holland Honeyeater & Grevillea (detail)  
2023  
Handcoloured linocut  
56x46 cm  
\$450

In this work I am attempting to explore the adaptation of wildlife to the urban environment as human development encroaches on the natural world. Birds have made themselves at home in our built environment.



**Michelle Cole**  
The Community Garden (detail)  
2023  
Woodcut  
52x32cm  
\$350

I am constantly amazed that a group of adults will spend time digging in a former horse paddock to create a vegetable garden. This experience has broadened my sense of belonging to my local community. There are social connections forming beyond the growing of vegetables. Yet it is that act of hands in the soil, time spent outside in all weathers, observing the wildlife and the change of seasons, that really feeds the soul.



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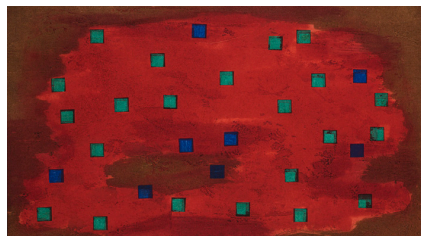
**Michelle Cole**  
Home Sweet Home (detail)  
2023  
Linocut Reduction  
45x45cm  
\$350

Belonging can be about a sense of safety. Home for many is that safe place, where you are cocooned by those you hold dear. This work has a mottled effect, acknowledging that for far too many home isn't always about safety and belonging. Natural disasters can sweep that away. Domestic Violence, and Homophobia can crush that safety. When this happens those who provide respite, can also cocoon you with an essence of belonging.



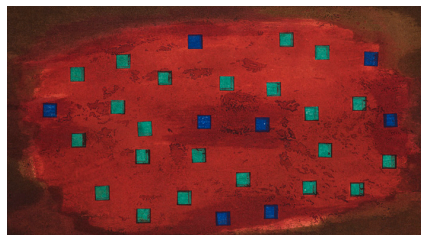
**Tony Deigan**  
Tony as An Artist (detail)  
2023  
Collagraph, wax  
50x38cm  
\$300

Tony Deigan was born in Ireland, educated in the United Kingdom and now Australian by choice. He has been making prints and teaching for almost sixty years.



**Tony Deigan**  
Centre of Red I (detail)  
2023  
Collagraph  
54x81cm  
\$1,200

My prints shout, red earth, fresh growth and water holes. Home is a place of comfort, a space in which we all reside, romantically, or in reality. Harsh bright light in a centre of red, our place of belonging.



**Tony Deigan**  
Centre of Red II (detail)  
2023  
Collagraph  
54x81cm  
\$1,200

My prints shout, red earth, fresh growth and water holes. Home is a place of comfort, a space in which we all reside, romantically, or in reality. Harsh bright light in a centre of red, our place of belonging.



**Margaret Fegent**  
Self Portrait (detail)  
2023  
Linocut, monoprint  
50x38cm  
\$150

Landscapes and particularly trees, feature in many of my prints over the years so it seemed appropriate to include them in my self-portrait. I love the colours, textures and fragrance of the different gum tree species and I feel a sense of belonging in the bush.



**Margaret Fegent**  
Starting Out (detail)  
2023  
Linocut  
50x42.5cm  
\$500

Education plays a crucial role in the development of a sense of belonging in society. The children in the print were just beginning their formal learning – their different personalities are already present. The large class size is typical for the period, a factor in how much time the teacher can devote to encouraging and nurturing for all the students with diverse backgrounds. These students are now turning 60 years of age, it would be interesting to know what paths they have followed.



**Margaret Fegent**  
Down on the Jetty (detail)  
2023  
Photopolymer etching, monoprints, pen  
29.5x42cm  
\$500

The print was created from a photo taken by Ian Fegent on the south coast of NSW. When an exhibition with the theme of Belonging was planned, I felt this image captured the feeling of inclusion and acceptance of diversity which is crucial for a sense of belonging. As several of the birds are at rest or sleeping, it is obvious that there is a sense of security, the jetty is acting as a shared refuge from the rest of the world.



**Beverly Filmer**  
Printmaking Me (detail)  
2023  
Monotype  
50cmx38cm  
\$990

My self-portrait added an unexpected layer to my sense of 'belonging'. It is a monotype, a one-off or unique state, of image working in the printmaking studio – one of my treasured creative spaces. This creative space is an essential part of who I am and contributes to the ultimate sense of belonging or authentic self.



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**Beverly Filmer**  
Morning Mist (detail)  
2023  
Open bite etching  
22cmx49cm  
\$850

'Belonging' is the feeling I have sitting in a paddock looking at the hills, the horizon, the sky, watching the clouds, the mist, the morning, or evening light, and breathing fresh country air. This image was developed using an open bite technique on a zinc plate, often hard to control and organic in process.



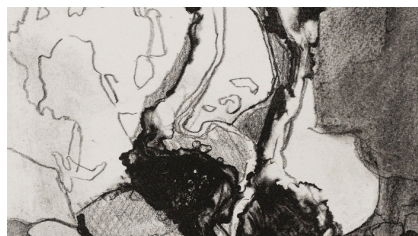
**Beverly Filmer**  
Pure Love (detail)  
2023  
Dry point etching  
45cmx30cm  
\$850

'Belonging' is the strong feeling of love and connectedness that I share with those special to me, friends, family and my life partner. The purest of love connections that I have ever experienced is in my role as mum. This dry point technique is delicate, almost fragile, yet strong, like the love a mother has for her child.



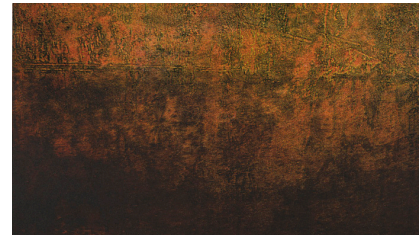
**Dorothy Freeman**  
Le Reve - Self Portrait (detail)  
2023  
Etching, linocut, graphite transfer, collage  
50x38cm  
NFS

Dorothy Freeman is a long-time member of the Southern Highlands Printmakers. Over the years she has exhibited widely and won several awards both for her paintings and her prints. Dorothy's work is represented in the National Gallery of Australia, the University of WA, and in Regional Galleries in NSW and QLD.



**Dorothy Freeman**  
Life on the Edge (detail)  
2023  
Lithograph  
48x38cm  
\$450

Political dynasties may rise and fall but the resilient Australian flora lives on. Continuing to thrive in conditions which often appear to be extremely harsh. After fire, eucalypts immediately throw forth new shoots. Trees cling to cliff faces, their roots creeping deep into the crevices of ancient rock escarpments, stabilising the timeless majestic landscapes.



**Dorothy Freeman**  
Crocodile Country (detail)  
2023  
Etching  
55x57cm.  
\$450

Australia is famous for its dangerous creatures, snakes, leaping funnel web spiders and mythical drop bears. However, the most feared of all are the cunning, carnivorous crocodiles that lurk in dark waters, silently stalking their prey. It is rumoured that they keep an underwater pantry well stocked with tasty mortals for special treats.



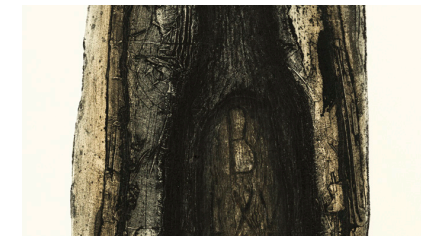
**Basil Hall**  
Self Portrait De-scumming a Screen (detail)  
2023  
Woodcut & chine colle  
50x38cm  
\$395

Well, he's gone. Here I am cleaning and "de-scumming" one of my silk screens in the workshop. A self-portrait in action.



**Basil Hall**  
Under Our Skin I (detail)  
2022  
Collagraph, silkscreen  
100x60cm  
\$1,695

This work is part of a pair of old historians, trees which have been standing since long before white settlement and which have our black and white history inscribed into their bark. This one is modelled on an Indigenous scar tree. "No.1" or "no-one" refers to the concept of Terra Nullius. How wrong we were.



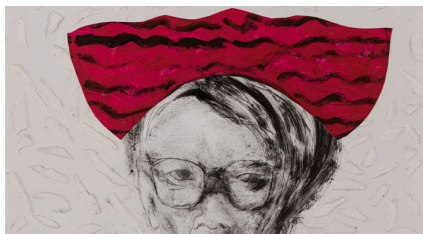
**Basil Hall**  
Under Our Skin II (detail)  
2022  
Collagraph  
100x60cm  
\$1,695

This tree was carved into by Brahe's party as they awaited the return of the rest of the ill-fated Burke & Wills expedition. An indelible record of a sad moment in Australia's early colonial history. If only people were not too proud to ask for directions.



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**Liz Jeneid**  
Self-portrait with Hat (detail)  
2023  
Dry point, monoprint, collage  
50x38cm  
\$300

A self portrait – looks like my mother? No, my grandmother? No, not even me!



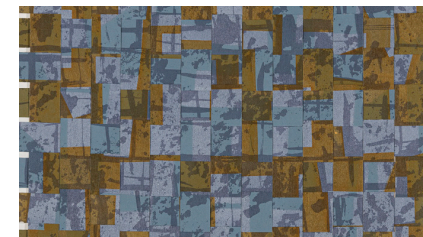
**Freya Jobbins**  
Belonging #1 belong to nobody (detail)  
2023  
U/S hand coloured linoprint  
50x38cm  
\$990

Empowering for a woman is a sense of belonging in her own body, unperturbed by the demands of men's impossible standards to dominate.



**Freya Jobbins**  
Belonging #3 women belong everywhere (detail)  
2023  
U/S hand coloured linoprint  
86x66cm  
\$1,100

Yes, we belong EVERYWHERE.



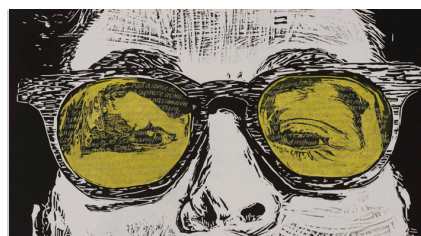
**Patti Jones**  
Intrusion #1 (detail)  
2023  
Serigraph  
50cmx38cm  
\$760

This work signifies the interference, influence, and invasion into our lives, beyond proper limits in society.



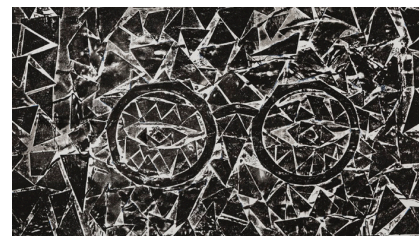
**Liz Jeneid**  
Shadows (detail)  
2017-2023  
Relief print, collage  
80x105cm  
\$1,200

Every living thing has a shadow at particular times of the day when the sun is shining. It is almost like an alter ego, it travels with you, it belongs to you.



**Freya Jobbins**  
Belonging #2 belong to no place (detail)  
2023  
U/S hand coloured linoprint  
86x66cm  
\$1,100

As a child immigrant, I never truly had a true sense of belonging to one place. With German parents, I was born in South Africa and raised here in Australia. Conflict arises within true affiliation – your heritage, your place of birth or your place of living.



**Patti Jones**  
Self Portrait (detail)  
2023  
Collagraph  
50x38cm  
\$650

This portrait represents the fragments that have shaped my spiritual and creative journey. The roles of partner, wife, mother, worker, carer and artist.



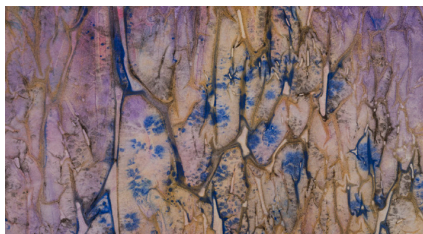
**Patti Jones**  
Labyrinth (detail)  
2023  
Collagraph  
50cmx38cm  
\$550

This image of a Labyrinth is symbolic of our life's journey, filled with twists and turns.



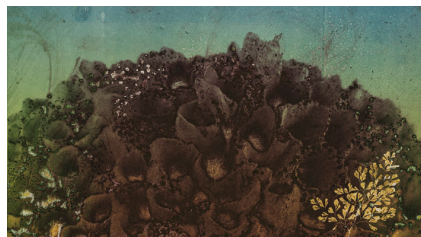
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**Sheila Lyne**  
Sheila De la Mare (detail)  
2022  
Collograph, monoprint  
50x38cm  
NFS

Cocooned in a sun-soaked rock pool, surrounded by glistening rocks, washed and refreshed by the lapping ocean. Every colour reflected in the sun's rays.



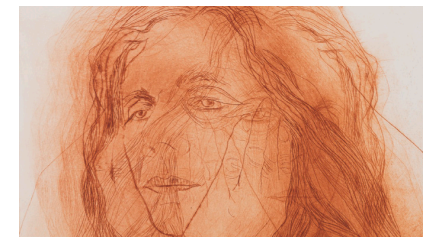
**Sheila Lyne**  
Tidal Pool (detail)  
2022  
Photopolymer, etching, monoprint  
52x43cm  
NFS

This work is inspired by one of my ceramic works of an imaginary ocean form, nestled in a glistening tidal pool.



**Phoebe Middleton**  
Finding Estivation III (detail)  
2022  
Linocut, gesso  
58x58cm  
NFS

This work represents the effect of urban development upon the Bogong migration, where the moths are drawn from their natural migratory path by artificial lights of city infrastructure. The disruption now known to greatly effect native animals, especially young possums that depend upon the Bogong as a food source. The images symbolise disorder to the cadence of cyclical migration and all the ecosystems that depend upon them.



**Lucia Parrella**  
Sanguine Self- Portrait (detail)  
2023  
Dry point  
38x50cm  
NFS

The daughter of post-war Italian immigrants, Lucia Parrella makes prints and artists books that explore themes of memory, mythology, language, and loss.



**Sheila Lyne**  
10,000 Steps (detail)  
2023  
Etching, collagraph  
52x43cm  
\$400

This etching is inspired by my regular walks of Kiama harbour front and cliff walks near my home. The sights, sounds and smells of the ocean, beautiful blue sky and ocean pools. Salt spray falls like a daily blessing on everything and everyone. Here, I'm happy in my skin, I belong, I am home.



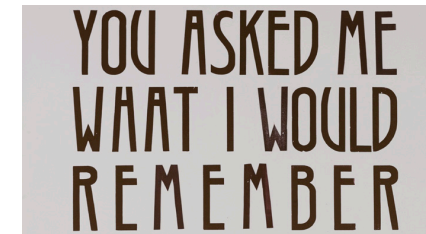
**Phoebe Middleton**  
Raised on Trachyte (detail)  
2023  
Linocut, gesso  
50 x 38 cm  
\$380

I have lived on Gundungurra country most of my life. My feet are grounded here, like roots of a tree. Trachyte refers to the stone cut from the area last century, valued for its strength and durability. It is the stone on which I and my children were raised and feel we belong. The colours, symbols and textures featured in the work are personal, representing myself and family.



**Phoebe Middleton**  
Recently Known as Fitzroy Falls (detail)  
2020  
Linocut  
50x38  
NFS

This image is a figurative depiction of the falls close to my home, settlers named Fitzroy. The image represents the fragility of the living environment. The lyrebird represents peace and understanding.



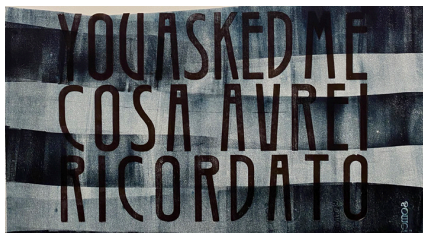
**Lucia Parrella**  
You Asked Me What I Would Remember 1 (detail)  
2023  
Letterpress, monoprint, collage  
56x76cm  
\$550

I compose, rearrange, and disrupt an enigmatic statement, repeated in two languages, English and Italian. A jumble of cascading characters is juxtaposed against the restrained formality of another work. Buried elsewhere, in layers of dark ink, are traces of a third language, ancestral fragments of my mother tongue. I seek to create a rhythmic interplay of text, meditating on the relationship between language, legacy and belonging.



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**Lucia Parrella**

You Asked Me What I Would Remember 2 (detail)  
2023  
Letterpress, monoprint, collage  
56x76cm  
\$550

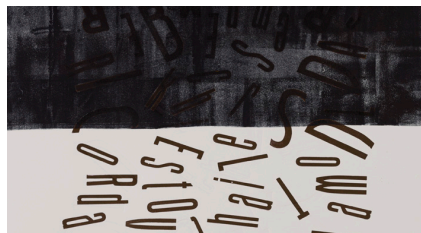
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**Lucia Parrella**

You Asked Me What I Would Remember 3 (detail)  
2023  
Letterpress, monoprint, collage  
56x76cm  
\$550

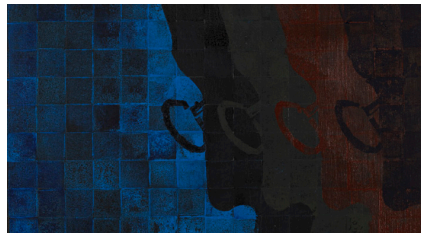
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**Lucia Parrella**

You Asked Me What I Would Remember 4 (detail)  
2023  
Letterpress, monoprint, collage  
56x76cm  
\$550

I compose, rearrange, and disrupt an enigmatic statement, repeated in two languages, English and Italian. A jumble of cascading characters is juxtaposed against the restrained formality of another work. Buried elsewhere, in layers of dark ink, are traces of a third language, ancestral fragments of my mother tongue. I seek to create a rhythmic interplay of text, meditating on the relationship between language, legacy and belonging.



**Alan Purdom**

Self Portrait (detail)  
2023  
Stamp, stencil  
500x38cm  
NFS

Alan joined the Southern Highlands Printmakers at its inception in 1993. He worked with several printmaking techniques: etching (under Max Miller), linocut, collagraph and serigraphy. He has also developed a technique of stamping in which colours are overlaid continuously in regular patterns to create depth of tone. Alan is represented in a range of public and private collections.



**Alan Purdom**

The Journey  
2023  
Stamp, stencil  
2400mmx2400mm (diptych)  
\$1,500

Over 100 years ago my grandparents, Alfred Jacob & Minnie Bennett, were sending fruit to the Sydney Markets from their home at Kareela in the Southern Highlands (Gundungurra/Tharawal Country). The crates would be stencilled and railed from Kareela Railway Station, just south of Bundanoon. Likewise, my journey was to Sydney as a young child. Returning with my mother to the Southern Highlands in 1973.



**Margot Rushton**

Self-portrait Margot Rushton (detail)  
2023  
Reduction linocut  
50x38cm  
\$300

Margot relocated to the Illawarra from her long-time home, Canberra. Life changed and provided an opportunity to establish a printmaking studio where she was finally able to focus more time to the art of printmaking. She later expanded her horizons and joined the Southern Highlands Printmakers, where she bounced ideas off other like-minded artists and honed her skills at the BDAS under master printmakers Tony Deigan and in Braidwood with Basil Hall.



**Margot Rushton**

Hiding in Plain Sight (detail)  
2023  
Reduction linocut  
80x60cm  
\$950

The photo which inspired me was taken by my friend Karen and demonstrates how one of our precious creatures can make itself at home close to where we live, as long as we provide the right environment. 'Belonging' in this context is as simple as feeling safe and comfortable, wherever you land.



**Margot Rushton**

Lake Illawarra (detail)  
2023  
Reduction linocut  
60x80cm  
\$850

I am a late comer to the Illawarra area and continue to be absolutely amazed by its beauty and welcoming environment. This image changed several times within a few minutes as I walked around lake Illawarra. Who would guess that in the escarpment above the lake, lies a working mine that provides employment to the locals as well as magnificent cliffs, streams, and waterfalls.



# NGUNUNGULA

Retford Park  
Southern Highlands  
Regional Gallery



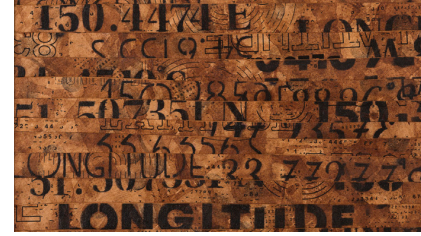
**Sue Shearer**  
Protea Portrait (detail)  
2022  
Photopolymer intaglio  
50x38cm  
NFS

I hate my photo being taken. However, I have always loved photography and playing around with the possibilities of the photographic image. I am also obsessed with plants and flowers, so I have tried to combine these elements in my image.



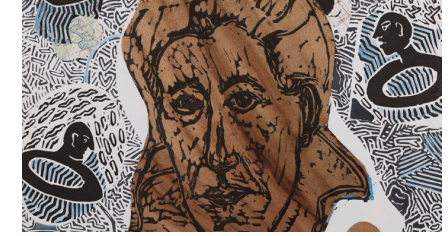
**Sue Shearer**  
Spirit of Place (detail)  
2022  
Photopolymer Intaglio  
59x38cm  
\$300

I "belong" wandering in the beauty of the Dharawal country near to where I live. I love the natural escarpments, rivers, flora and fauna that are on my doorstep.



**Sandra Shrubbs**  
Where Do I Belong? (detail)  
Year: 2023  
Medium: Relief Print, stencils, Letraset and eucalypt dye  
30.5x30.5cm  
\$850

A nomad's life...disjointed and layered, bearing the latitude and longitude of places I have called home, using Eucalypt dye as connection to this land.



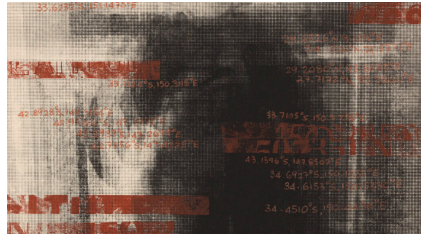
**Britta Stenmanns**  
Fleeting Creativity (detail)  
2023  
Paper, recycled maps, recycled wood veneer, relief print  
50x38cm  
\$350

Fleeting creativity, a buoyant support for our environmet.



**Sue Shearer**  
Tea Garden (detail)  
2022  
Photopolymer intaglio  
59.4x42cm  
\$300

Having lived in Japan, part of my spirit will always "belong" in the calm, perfection and beauty of a Japanese garden.



**Sandra Shrubbs**  
Self-portrait with Latitude and Longitude (detail)  
Year: 2023  
Medium: Silk screen and pastel pencil  
50x38cm  
\$350

I lead a nomadic life, it is varied and layered. I have written in pastel the longitude and latitude of places I have called home.



**Sandra Shrubbs**  
Homage to La La Land (detail)  
2023  
Relief Print, stencils, eucalypt dye  
30.5x30.5cm  
\$850

A homage to a mythical place where my family think I am from. I use Eucalypt dye as a connection to this land.



**Britta Stenmanns**  
In between belonging and not belonging (work 2) (detail)  
2023  
Wash-stand frame, wood, gold leaf, maps, relief print  
Dimensions variable  
\$2,800

Environmentally we have a need to refigure how we belong, so that we are not in a continuum of the past or present, causing damage, but moving beyond the now, creating 'a newness' for country, based on our rich cultural diversities and experiences combined with environmental sustainability.



# NGUNUNGULA

Retford Park  
Southern Highlands  
Regional Gallery



**Britta Stenmanns**

In between belonging and not belonging (work 1) (detail)  
2023  
Patchwork, wood, maps hand coloured, relief print  
Dimensions variable  
\$3,500

The knowledge that trees have paired up with sensitive fungi to have a better survival rate, to exchange vital nutrients and even information (and to filter out heavy metals) gave structure to this work. We do want to belong, but what are we doing 'right' to show that 'together' we can belong to country



**Kaye Turnbull**

It's in the Genes (details)  
2023  
Lithograph  
50cmx38cm  
\$250

When I look in the mirror I see little glimpses of my grandparents, my parents, my children and my grandchildren. I recognise the crooked tooth, the facial expressions, the shape of the face, the wavy hair, the brown eyes, all the shared DNA that makes us family.



**Kaye Turnbull**

Gadigal Country  
2019, 2023  
Lino, woodblock print  
76cmx56cm  
\$650

For too long Indigenous Australians have been treated like trespassers on their own land. They have been rendered homeless because of their ontological relationship to Country. They belong nowhere unless they can prove their native title according to criteria established and administered by white authorities. We should all try to salvage, repair and protect what little is left of this proud and battered culture.



**Kaye Turnbull**

Terra Nullius - Fake News  
2022  
Lino, woodblock print  
76cmx56cm  
\$650

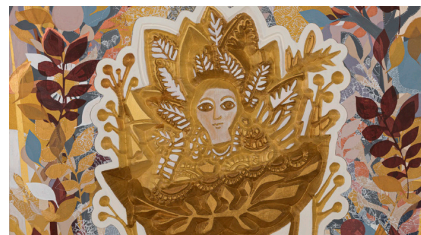
'Barcom Glen' was built on Gadigal land. Forty acres were 'given' to Thomas West, a convict, to build the first watermill in Governor Macquarie's Sydney. I wonder if Thomas realised at the time that this parcel of pristine, fertile land was not really his to own? He too was a displaced person, removed by the authorities from his family and homeland, never to return.



**Slavica Zivkovic**

Graced with Courage (detail)  
2023  
Screenprint, collage  
50x38cm  
\$650

Standing fully in my own presence brings me closer to an identity. A place that carries a feeling of belonging and connection to the most authentic part of myself.



**Slavica Zivkovic in collaboration with Steve Harper**

Sacred Space (detail)  
2023  
Screenprint on wood, CNC carved image of original image.  
120x90cm  
\$2,400

My name indicates I am from somewhere else and yet my birthplace is here. I have moved between two cultures finding space in the in between. The ancestral roots that have tethered me to a story and a place that has grounded me in its location. In both I am blended and entwined. Deep in the in between space I find my true belonging. A place not defined by a location or a name but that is innately a sacred space. Where there lies a completion that gives me a sense of place.



**Slavica Zivkovic**

Navigating Stillness (detail)  
2023  
Screen print on board  
120x120cm  
\$1,850

I am interested in the passages of sacredness and all that gives life meaning. Travelling has always been important to me not only the physical action of entering a new place but the internal journey that oscillates within when meeting new cultures. I have traversed landscapes and unknown territories that have both challenged and inspired me. I have moved through the undergrowth of the visible and invisible, bringing me to a place of belonging.