



# LAND

HOLDS MEMORY

CALOUNDRA  
**Regional Gallery**

## ACKNOWLEDGEMENT OF COUNTRY

Sunshine Coast Council acknowledges the Sunshine Coast Country, home of the Kabi Kabi peoples and the Jinibara peoples, the Traditional Custodians, whose lands and waters we all now share.

We commit to working in partnership with the Traditional Custodians and the broader First Nations (Aboriginal and Torres Strait Islander) community to support self-determination through economic and community development.

We also pay our respects to the Traditional Custodians of the lands on which the Land Holds Memory project took place, the Bunya Mountains, Girraween National Park and Carnarvon Gorge.

First Nations people are the original storytellers and artists of these lands, and we honour the rich cultural contributions that First Nations artists bring to our community.



Peter Hudson, *Towards Bunya Mountains, Moore 1*, 2021, oil on board, 19 x 46cm. Photo: Richard Muldoon, Vivid Photography

## LAND HOLDS MEMORY

DATES: 20 October to 3 December 2023

VENUE: Caloundra Regional Gallery

LAUNCH: Thursday 19 October, 6pm

Caloundra Regional Gallery

No landscape is neutral. *Land Holds Memory*: of stories bearing human and environmental imprints emanating from deep time to the present day.

### ARTISTS:

Kev Carmody - Joanne Currie Nalingu - Joe Furlonger  
Pat Hoffie - Peter Hudson - Euan Macleod

### RESEARCHER:

Dr Lisa Chandler

### CURATOR:

Nina Shadforth





## CURATOR'S FOREWORD

*Land Holds Memory* has been a three-year development journey that I have had the pleasure of curating. The project, comprising five artists, one researcher and one musician, internationally acclaimed First Nations singer/songwriter Kev Carmody whose songs 'Droving Woman' and more specifically, 'I've Been Moved' were the catalyst that inspired the exhibition. Lead artist Peter Hudson sought me out to curate this project and invited senior artists Kev Carmody, Joanne Currie Nalingu, Joe Furlonger, Pat Hoffie and Euan Macleod to creatively respond to the landscapes they were immersed in. Accompanying the group throughout the project was researcher/writer and adjunct associate professor, UniSC, Dr Lisa Chandler to document the project. This project highlights some of the Sunshine Coast Art Collection's senior high-profile painters, enabling the creation of new works that build upon their earlier works held in the Collection.

Across an expansive sweep of regional Queensland, the group was placed into extraordinary regions, first heading west to the Bunya Mountains, then southward to Girraween National Park, north-west to Carnarvon Gorge and finishing on the east coast at Beerwah, Sunshine Coast. Each visit commenced by connecting with, and listening to, First Peoples from each of the lands visited and Park Rangers who managed the national parks, before embarking on their artmaking. For First Nations Peoples, these locations are places of deep connection, sacredness and sustenance. The sites are significant for their geological presence both in the physical and spiritual sense, as a source of inspiration, and as important places carrying the histories and stories of those who have walked these lands for many thousands of years.

*Land Holds Memory* is realised in the paintings, drawings, photographs, recordings and writings of Kev Carmody, Joanne Currie Nalingu, Joe Furlonger, Pat Hoffie, Peter Hudson, Euan Macleod and Dr Lisa Chandler. Through a curated collection of landscapes responding to Country, the exhibition offers a dual consideration of what we see and what we record. Experiencing immersion into culture and place; the 'White Fella' intrusion and impact, and of the deep reverence for Country held by our First Nations Peoples—one can't help but to contemplate the long, deep memory held by the land.

### **Nina Shadforth, 2023**

Senior Curator (Collections)  
Caloundra Regional Gallery

Image: Peter Hudson, *Girraween Landscape* (detail), 2022, oil on board, 43 x 45.5cm. Photo: Richard Muldoon, Vivid Photography





## LAND HOLDS MEMORY— SENSING SITES AND BEARING WITNESS

From deep time, the Australian landscape has borne the traces and marks of human presence and natural phenomena. It has nourished and in turn flourished under the custodianship of First Nations people for sixty millennia, expressing ‘a sacred link’ that continues to connect land and people.<sup>1</sup> In contrast to this enduring relationship, white European presence in Australia has been fleeting. Since colonisation this environment has been subjected to ongoing efforts to claim, inscribe and transform it, while in the age of the Anthropocene ecological systems have been disastrously impacted by human-centred actions. Yet despite these profound disruptions the Australian landscape retains a power and presence and remains ‘Country with a capital “C”<sup>2</sup>. In considering these issues, how can landscape be represented today?

*Land Holds Memory* presents new works by Kev Carmody, Joanne Currie Nalingu, Joe Furlonger, Pat HOFFIE, Peter Hudson and Euan Macleod responding to multifaceted expressions of the land. While the artists explore this subject matter in different ways, their works have sprung from walking, being, listening, and creating in the environment. This approach seeks to shift from intellectual understandings of the landscape, to facilitate an ‘unknowing’ that is replaced by a sensing of sites, and an openness to the histories, scars, songs and voices that pervade them.

The exhibition includes creative outcomes from a series of field trips to three distinctive Queensland landscapes: the Bunya Mountains, Girraween National Park and Carnarvon Gorge. At these sites the artists engaged with various forms of knowledge about place—sensory, geological, ecological, historical and the rich deep time understandings of Country conveyed by Traditional Owners. These meeting points were significant in reflecting ancient gathering places where paths crossed, knowledge was exchanged, and journeys were taken together. *Land Holds Memory* reflects diverse responses to these potent places.

1 Uluru Statement from the Heart 2023, *The Statement*, <https://ulurustatement.org/the-statement/> Accessed 1 June 2023.

2 Pat HOFFIE, (personal communication, 12 June 2023). Unless otherwise stated, all direct quotes from the artists in this essay are taken from conversations with them. The author wishes to thank all the artists, National Parks staff and Traditional Owners whose knowledge and ideas contributed to this essay.

Image: Pat HOFFIE, *The Functionalism of Landscape (Astigmatism)* (detail), 2022-23, oil on canvas, 216 x 286cm, Photo: Louis Lim



The exhibition imagery is complemented by Kev Carmody's environmental soundscape and influenced by his poignant song *I've Been Moved*, which speaks of the awe of the Australian landscape from a perspective that is not human-centred. Instead, Carmody perceives individual joy and suffering, beauty and pain, birth and death, within larger interconnected cycles and rhythms—of nature, life and land. Carmody's words reflect and honour his First Nations' understanding of Country, echoed in the lyrics of another of his songs which counters the whitefella view that 'this land is mine', with his deeply held understanding that 'this land is me'.<sup>3</sup>

For whitefellas, representing the Australian landscape remains a problematic enterprise. Despite the best intentions, views of the land are inevitably coloured by personal and cultural histories and the abrasions of colonisation. An image of a landscape implies a person viewing the landscape, so that the 'seer' and 'seen' are bound up in a relational engagement.<sup>4</sup> This involves both the lived experience of being in that location and the cultural perspectives that enable or disrupt, orient or disorient perceptions of place. Consequently, several of the exhibition works explore this entangled relationship.

Perhaps, at least, entering and engaging with the landscape from a non-human-centred perspective, employing humility, openness, curiosity and respect for the land and its custodians, is one way of shifting from ingrained understandings to experience other more interconnected forms of knowing and visualising Country. Ultimately, as Carmody's *I've Been Moved* suggests, being in the land, observing and feeling it, takes us beyond ourselves, revealing a vast interwoven universe in which we are but one tiny moment.

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3 Kelly, P, Carmody, K and Maireah, H 2011 'This Land is Mine', from *One Night the Moon* [soundtrack], MusicArtsDance films, Sydney.

4 See Merleau-Ponty, M 1964, 'Eye and Mind', *The Primacy of Perception*, (trans. C Dallery), J E Edie (ed.), Northwestern University Press, Evanston, IL.





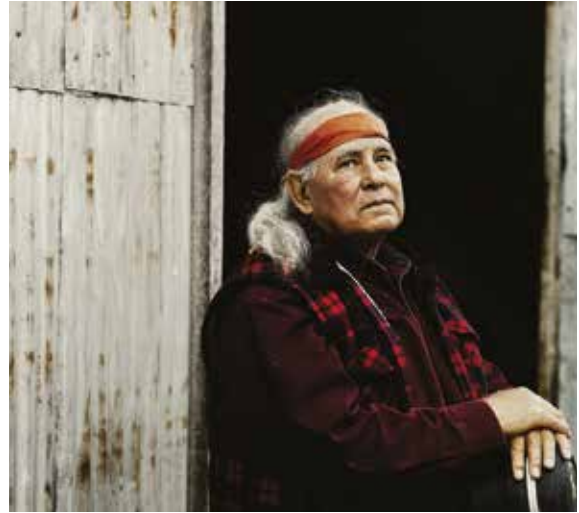
Joanne Currie Nalingu, *Evening Flow*, 2022, acrylic on canvas, 110 x 120cm. Image courtesy of FireWorks Gallery, Brisbane. Photo: Mick Richards





## KEV CARMODY

Kev Carmody's powerful sound piece *CarnarvonGirraweenBunyas*, 2023, connects the three exhibition sites through a wider evocation of Country—its shifting rhythms and moods, human and other-than-human presences, and their intrinsic interrelationship—as 'memory holds land, and the land holds our memory'. The piece commences quietly with lilting bird song and the haunting cries of curlew, before building to encompass multi-layered arcs of bird and animal calls, rippling instrumental rhythms and percussive pulses, stillness and storms. These are interspersed with Carmody's deep, resonant phrases that speak of light and shadow, the sustaining embrace of 'Mother Earth', and the need for human responsibility in enacting reciprocal custodianship and care. Carmody's poetic proclamations are open-ended, requiring reflection, but seemingly allude to the idea that painting or being in Country entails a deep multi-sensory engagement with place to be open to the sounds and silences, the memories and 'footsteps of the dancing dead', and the interwoven continuum of past, present and future. In his entwining of human and non-human, melody and voice, movement and pauses, tranquillity and urgency, Carmody encourages a turn from egocentric worldviews to listen to Country and the stories it holds.



Kev Carmody. Image courtesy of Song Cycles Pty Ltd, Photo: Justine Walpole





Euan Macleod, *Bunya Mountains, Peter Painting*, 2021, oil on polyester, 79 x 105cm. Photo: Michèle Brouet



Euan Macleod, *Walking Through Girraween Landscape*, 2022, oil on polyester, 84 x 120cm. Photo: Richard Muldoon, Vivid Photography

## EUAN MACLEOD

In *Bunya Mountains Peter Painting*, 2021, Euan Macleod makes evident the notion of seer and seen as he depicts the act of capturing a view—exploring the idea of what it means to paint a landscape. The artist suggests that visualising place is not a neutral act. Whether framed through vision, the camera or painting, such representations also encompass the person perceiving place, along with the cultural ‘baggage’ accompanying them. The inclusion of signs in some works also alludes to human interventions in place—symbolic markers of authority imposed on the landscape.

Macleod’s *Walking Through Girraween Landscape*, 2022, employs raw viscous paintwork to create an energised psychological space, contrasting a sense of transience and fragility with the solidity and permanence of the towering rocks. In this work a hunched grey form, dwarfed by the imposing salmon-coloured Girraween boulders, moves through a gap in the rocky landscape. While one might perceive three individuals, the repetition evokes Eadweard Muybridge’s pioneering photographic motion series, and their gradual fading and dissolution more likely suggests the passing of a lone person, possibly the artist, through space and time.<sup>7</sup> Painted ‘with a different language of weight to everything else’, the figure is partly connected and yet remains separate from the landscape.

<sup>7</sup> Kingston University and Kingston Museum n.d., *Eadweard Muybridge: Defining Modernities*, <https://www.eadweardmuybridge.co.uk/> Accessed: 24 May 2023.

*Kev at Carnarvon*, 2023 (pictured on page 10), is a powerful portrait of Kev Carmody who so generously brought stories, knowledge, memories, and understandings of Country to this project. Carmody placed himself in this position which exudes strength and directness as he gazes outwards with thoughtfulness and confidence. The musician/songwriter crowds the space, his calm presence is strong, yet there is no hard outline between himself and the animated surrounds, as Macleod presents him as both emerging from the landscape while also interconnected with it.



Euan Macleod, *Cave-Carnarvon* (detail), 2021, oil on canvas, 90 x 48cm.  
Photo: Michèle Brouet.



Peter Hudson, *Bunya Mountains* (detail), 2021, oil on board, 30.5 x 36cm. Photo: Richard Muldoon, Vivid Photography



Peter Hudson, *Carnarvon Gorge (No 2)* (detail), 2023, oil on board, 37 x 22cm. Photo: Richard Muldoon, Vivid Photography

## PETER HUDSON

Peter Hudson's rich *plein air* works, created in the landscape, sing with the animated rhythms of place. They represent a deeply felt response to the land, the people who moved through it and the memories it holds. For *plein air* practitioners, a perpetual challenge is what view to frame from a complex field of visual information. Hudson considers that nature determines its own composition in a way that reflects perfect design, which can never be fully recaptured. He nevertheless seeks to invoke the sensed experience of being in place, filtered through his mind, hand and use of materials.

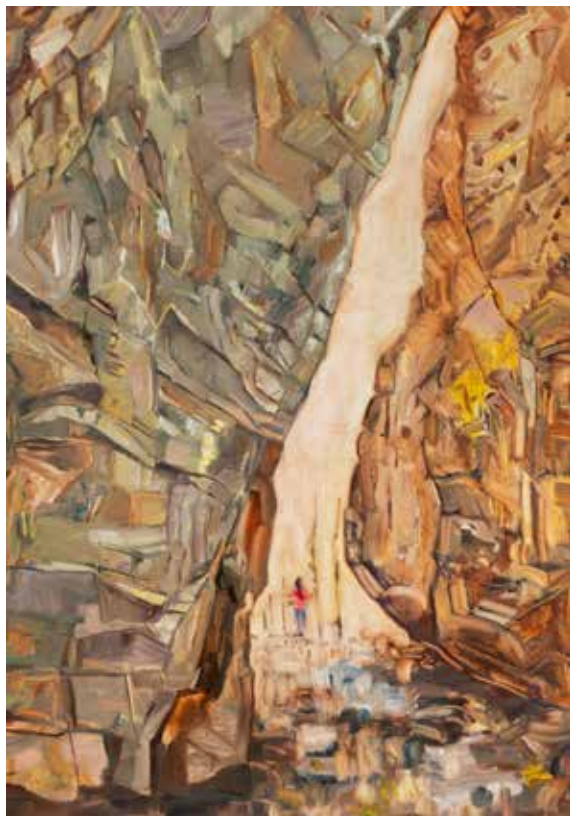
In *Bunya Mountains*, 2023, the artist depicts the tangled, intertwined trunks and vines of the dense Bunya Mountains rainforest. There is a sense of growth, movement and change in the interplay of glistening greens and angled forms stretching out of the picture plane. *Carnarvon Gorge (No 2)*, 2023, presents jumbled rocks thrusting upwards, stands of eucalypts and a pulsing juxtaposition of warm and cool, light and shadow. While Hudson's lively marks are a direct response to what is before him, they also enfold his perceptions of lives lived in these landscapes and continuing environmental flux.



Contrasting with Hudson's smaller, jewel-like works, *Girraween After Dark*, 2022-23 is an imposing symbolic landscape created in the studio. It reflects feelings of being enclosed by the forest, hearing nocturnal sounds, and imagining the myriad life forms inhabiting the creek-filled, boulder-strewn landscape. The drawing's division into four planes encompasses multiple perspectives—combining a star-speckled night sky, life-giving rain cloud, waterway with fish suggesting ongoing flow, and a snake curled on rocky earth, implying both grounding and movement. Collectively, these elements represent interconnected natural presences and their enduring cycles from ancient times to the present day, while the work's commanding scale gives prominence to the non-human world—disrupting perceived hierarchies of human dominance.



Peter Hudson, *Girraween After Dark*, 2022-3, mixed media and charcoal on board, 202.5 x 111.5cm. Photo: Richard Muldoon, Vivid Photography



Pat Hoffie, *Purblindness (Wards Canyon)*, 2023, oil on paper, 86 x 61cm. Photo: Louis Lim

## PAT HOFFIE

Pat Hoffie's multi-layered works mingle sensed responses to place with an interrogation of the nature of landscape painting and the act of seeing and being in Country. Through references to distorted vision in several painting titles, Hoffie disrupts the notion that viewing the land is an objective exercise, implying that for non-Indigenous people, representations of the Australian landscape are characterised by partial or misaligned perspectives.

In *The Functionalism of Landscape (Astigmatism)*, 2022-23 (pictured on page 6), Hoffie locates several exhibition artists, including herself, amongst rugged Bunya trunks that soar upwards like cathedral pillars. There is a slightly comical quality to the painters as they earnestly observe and create while a puzzled Hoffie looks on, contemplating how she might go about representing place. The artist's conclusion is that ultimately, she can 'only bear witness to it'. The environment is dissected by shafts of jewel-like light suggesting stained glass windows and encompassing refractions from the warm coral and pink leaf litter carpeting the forest floor. The shifting multi-tonal spaces evoke portals—providing openings to the past and enduring ancestral presences, while the lively unfurling vines imply an animated, interconnected environment.

*Representing Landscape*, 2022 shows Euan Macleod positioned at a high vantage point overseeing the Girraween landscape. While immersed in the act of artistically responding to place, Macleod is simultaneously being embraced by the same geologically ancient environment he seeks to capture. Hoffie's painting counters Western landscape traditions of the 'long view' characterised by a differentiated foreground, midground and background, by bringing the landscape abruptly up front so that it fills the space and expands outward towards the viewer. Consequently, rather than the artist framing the land he is instead being dominated and encircled by it, as Hoffie presents an intertwined relationship between artist, viewer and place.

Similarly, in *Purblindness (Wards Canyon)*, 2023 (pictured on page 16), the towering, multifaceted walls of Wards Canyon crowd the space—stretching dynamically beyond the picture plane. This location, with its permanent trickling creek, lush Gondwana-lineage ferns and vivid red algae-covered rocks, was possibly a birthing place for First Nations women.<sup>6</sup> The painting is split by the narrow canyon entrance through which a tiny female figure, dwarfed by the encompassing landscape, moves into a shimmering light-filled space evoking ideas of the passage through a birth canal or a portal through space-time.



Pat Hoffie, *Representing Landscape*, 2022, oil on paper, 86 x 61cm.  
Photo: Louis Lim

<sup>6</sup> Conversation with National Park Rangers, Carnarvon Gorge, 17 May 2023.





Joe Furlonger, *Rainforest Figure, Bunyas*, 2022, pigment with acrylic binder on canvas, 30.5 x 30.5cm. Photo: Carl Warner



Joe Furlonger, *Pines and Rocks, Girraween (detail)*, 2022, watercolour on South Korean rice paper, 45 x 87cm. Photo: Carl Warner

## JOE FURLONGER

Joe Furlonger fuses time spent in the landscape with multiple art historical influences, to filter impressions of place and diverse cultural inputs into his own distinctive gestural language. In the series *Rainforest Figure Bunyas*, 2022, the artist responds to the visual intricacy of the rainforest and the long-term presence of First Nations people at this site, by exploring abstraction and the reduction of complex information into bold, simple forms. The strong diagonal bands of colour indirectly reference patterning on rainforest shields, as well as wider influences including the stark expressive forms of Haida and New Guinea masks. The vibrant colours also allude to the rich hues of rainforest parrots, suggesting an interconnection between people, animals, environments, and various visual cultures.

Several of Furlonger's Girraween pieces emerged as responses to the rhythms, lines and patterns formed by the tangle of eucalypt, cypress pines and scattered boulders, the fragrant scents of pine needles and the soft sounds of wind in the trees. These works, composed from raw confident marks and earthy slabs of colour, exude an animated energy and direct experience of place, while the closeup view conveys the feeling of being completely immersed in a living landscape. The emphasis on rocks and pines connects them to a broad visual continuum, as these forms recur in the works of Cézanne, as well as Chinese landscape painting.

Qualities of the latter are also evident in the sparse gestural lines and ambiguous space of *The Carnarvons*, 2023. The painting also captures a distinctive sense of place, conveyed through the artist's dancing calligraphic lines and subtle shifts in colour. The pale ochre and grey colourings, and swelling organic forms, evoke the soaring sandstone cliffs of Carnarvon Gorge and the idea of being enclosed within it. At the same time, the broad, flat fields of colour and shifting sense of depth suggest the vast, spacious highland landscape encountered when approaching this geologically ancient environment.



Joe Furlonger, *The Carnarvons* (detail), 2023, pigment with acrylic binder on canvas, 91 x 137cm. Photo: Carl Warner



Joanne Currie Nalingu, *Morning Glow* (detail), 2023, acrylic on canvas, 100 x 150cm. Image courtesy of FireWorks Gallery, Brisbane. Photo: Mick Richards

## JOANNE CURRIE NALINGU

Joanne Currie Nalingu's shimmering paintings take a broader view of landscape—reflecting ideas of continuity and change, memories of place, and deeply held connections to Country, family, and culture. For many years her work has centred on the Maranoa River, where she grew up on the *Yumba*—a creek feeding into this system, and adjacent dwellings. More recently her works have encompassed the river as a metaphor for flow, interconnection and ongoing change—a vital force that cannot be contained. As Currie observes, “...that river is really a symbol for all rivers, for all people”.<sup>5</sup> In this sense her works link the three exhibition sites—each dissected by watercourses that have long supported ecological systems including plants, animals and generations of people who gathered and passed through.

On a hillside at the Bunyas, Currie viewed an expansive sky filled with rolling clouds and imagined lines on the landscape. Her sensed experience in place triggered new ideas, prompting experimentation and an exploration of different colours. In *Morning Glow*, 2023, the fluid, slightly raised white lines snaking across the canvas evoke the dazzling gleam of sunshine on changing currents. Regular undulations in the white paint, created through a scooping motion akin to the slow mindful processes of sewing or weaving, generate a gentle rhythm. Ochres and sage greens emerge from beneath, implying subtle shifts in water depth and refracted light.



In contrast, *As the Evening Falls*, 2022, and *Evening Flow*, 2022 (pictured on page 9), exude a deep glow suggesting night reflections and a mysterious hidden world beneath the surface that is glimpsed but not fully known. The artist's calm, meditative works present an ongoing journey through space and time, with rippling currents reflecting a continuum of past, present and future with all its ebbs and flows.

**Dr Lisa Chandler**

Adjunct Associate Professor, UniSC



Joanne Currie Nalingu, *As the Evening Falls* (detail), 2022, acrylic on canvas, 110 x 150cm. Image courtesy of FireWorks Gallery, Brisbane. Photo: Mick Richards



## DR LISA CHANDLER

Adjunct Associate Professor

Dr Lisa Chandler is Adjunct Associate Professor in Art & Design at the University of the Sunshine Coast, (UniSC) and an independent curator, arts writer and artist. She was foundation director of the UniSC Gallery, has curated numerous exhibitions, and published widely on art, curatorship and visual culture. Lisa was awarded a National Library of Australia curatorial fellowship and received the inaugural Sunshine Coast Council Australia Day Creative Award for services to regional creative industries.

## KEV CARMODY (b. 1946)

### LamaLama/Bundjalung/Irish

Singer-songwriter Kev Carmody has received hall of fame accolades awarded by the National Indigenous Music Awards (NIMA) Hall of Fame and Australian Recording Industry Association (ARIA) Hall of Fame. He writes lyrics that evoke strong imagery of Country and capture the essence of his heritage and the landscape from his unique standpoint as an Aboriginal man. Carmody's collaboration with Australian musician Paul Kelly resulted in their historical ballad *'From Little Things Big Things Grow'*, about the land rights fight of the Gurindji People of the Northern Territory.

*'My name is Kev Carmody. My Indigenous heritage is Lama Lama (Cape York) and Bundjalung (Northern NSW). I also have Celtic (Irish) heritage.*

*I was born in Cairns and raised on the Western Darling Downs in Qld.*

*I did labouring work until I was in my 30's, then went to higher education and then into music.*

*My interests in life have been Indigenous and ongoing Homo-Sapien evolution.*

*Nothing exists without an historical footprint.'*

Kev Carmody

## JOANNE CURRIE NALINGU

### (b. 1964) Gungurri

Born in Mitchell, Western Queensland, Joanne Currie Nalingu is a Gungurri woman. She uses the river as a metaphor in her works to reflect her early years being raised on the Yumba, along the Maranoa River.

As a self-taught artist, Currie's extensive art practice began in 1989. She draws upon the depth and power of the Maranoa River, Mitchell QLD, where the importance of her upbringing on the river with its movement, destructive power and nourishing source are constant elements that inform her works, renowned for their rippling and sinuous qualities. Beneath the surface, her paintings reveal culture and language, derived from researching her own culture. Her practice explores artistic concepts around identity, representing her people and Country through motifs and symbols found in cultural material from her Country, the Maranoa.

Joanne Currie Nalingu's highly charged and individual aesthetic has earned her numerous accolades and widespread recognition. Her paintings and sculptures are held in significant collections; National Gallery of Australia, Queensland Art Gallery|Gallery of Modern Art and private collections in Australia and overseas.



## JOE FURLONGER

(b. 1952)

Joe Furlonger is regarded as one of Australia's most respected landscape painters. He is a nine-time finalist in the Archibald Prize, winner of the Moët & Chandon Fellowship and the Fleurieu Art Prize for Landscape.

Furlonger is a prolific artist whose work is held in nationally significant collections such as National Gallery of Australia, National Gallery of Victoria, Queensland Art Gallery|Gallery of Modern Art, and Art Gallery of New South Wales. Furlonger's practice is based around his lifelong fascination with landscapes and the figures that inhabit them, depicting the intersection between humans and nature within his compositions.

His work was showcased in his retrospective *Horizons* (2022) at the Queensland Art Gallery|Gallery of Modern Art. While negotiating the intersection between humans and nature, Furlonger prefers fast-drying materials that he handmakes to support the fluidity and immediacy of his vision.

## PAT HOFFIE (AM)

(b. 1953)

Brisbane-based visual artist and Professor Emeritus, Griffith University (QLD), Pat Hoffie (AM) is renowned for her multidisciplinary approach across painting, sculpture, installation and digital media. With a career spanning over four decades, she has made significant contributions to the contemporary art scene. She is recognised as an academic, curator and writer and as the lead on several collaborative initiatives and site-specific projects.

Hoffie has exhibited extensively in Australia and across the Asia-Pacific region, with thought-provoking works that often challenge social, cultural, and political norms, exploring themes of identity, power, and globalisation.

Hoffie's work continues to captivate audiences, provoking meaningful dialogue and reflection. Her recent experience with *plein-air* landscape painting is influenced by her long interest in feminist and post-colonial critical theories.

## PETER HUDSON

(b. 1950)

Sunshine Coast-based Peter Hudson is an acclaimed landscape and portrait painter celebrated for his captivating artwork. Hudson has developed a unique style that combines realism and abstraction, drawing inspiration from both the natural and mythical worlds.

*‘The history of evolution, astronomy, astrology and mythology, the magic of fossils, the science of palaeontology and the moon continue to be [my] favourite subject matter.’*

Peter Hudson, 2007

For Hudson, regular trips to regional and remote parts of Australia to paint and sketch *en plein air*, are an integral part of his art-making process. He often later works the sketches with the essence of the landscape into paintings in his Maleny studio, sometimes infusing them with mythological elements.

Hudson’s works are widely represented in major state and national public collections and in many private collections nationally and internationally.

## EUAN MACLEOD

(b. 1956)

Renowned painter, Euan Macleod is best known for his innate talent of capturing the essence of the natural world through his expressive landscapes. His works are characterised by their raw and emotive quality, evoking a deep sense of connection to the land and its elements. Macleod’s artistic journey has been nothing short of remarkable; in his 40-year career, Macleod has exhibited extensively in Australia and internationally, with works held in major public institutions and private collections.

*“His (Euan Macleod’s) paintings open our senses to the terrain—at any given moment one might feel dwarfed by it, frozen, nearly blown away, or thawed out by the fire.”*

Chloe Wolfson, *The Sydney Morning Herald*, 2020

Macleod’s mastery lies in his ability to seamlessly merge the abstract and the figurative, creating visually striking and thought-provoking compositions. His paintings, often exploring themes of identity, memory, and the human condition, have earned him critical acclaim and a devoted following both in New Zealand and Australia.





# LIST OF WORKS

(Full compilation of works created throughout the *Land Holds Memory* project. Not all works exhibited.)

## KEV CARMODY

(LamaLama/Bundjalung/Irish)

*CarnarvonGirraweenBunyas*,  
2023, soundscape, © Song  
Cycles Pty Ltd, 33mins/37secs

## JOANNE CURRIE

NALINGU

(Gungurri)

*Morning Glow*, 2023, acrylic on  
canvas, 100 x 150cm

*Evening Flow*, 2022, acrylic on  
canvas, 110 x 120cm

*As the Evening Falls*, 2022,  
acrylic on canvas, 110 x 150cm

*Heading West (Autumn light)*,  
2023, acrylic on canvas, 76 x  
120cm

*Heading West (Winter light)*,  
2023, acrylic on canvas, 76 x  
120cm

*Heading West (Summer light)*,  
2023, acrylic on canvas, 50 x  
75cm

## JOE FURLONGER

*Rainforest Figure, Bunyas*, 2022, pigment with acrylic binder on canvas, 30 x 30 (image)

*Rainforest Figure, Bunyas*, 2022, pigment with acrylic binder on linen, 40 x 23.5cm (image)

*Rainforest Figure, Bunyas*, 2022, pigment with acrylic binder on linen, 22 x 25cm (image)

*Rainforest Figure, Bunyas*, 2022, pigment with acrylic binder on linen, 39 x 22cm (image)

*Rainforest Figure, Bunyas*, 2022, pigment with acrylic binder on linen, 45.5 x 40.5cm (image)

*Rainforest Figure, Bunyas*, 2022, pigment with acrylic binder on plywood, 45 x 55cm (image)

*Rainforest Figure, Bunyas*, 2022, pigment with acrylic binder on linen, 51 x 41cm (image)

*Rainforest Figure, Bunyas*, 2022, pigment with acrylic binder on linen, 50.8 x 34cm (image)

*Rainforest Figure, Bunyas*, 2022, pigment with acrylic binder on linen, 37 x 50cm (image)

*Rainforest Figure, Bunyas*, 2022, pigment with acrylic binder on linen, 33 x 30cm (image)

*Travel to the Bunyas*, 2022, pigment with acrylic binder on Belgian linen, 57 x 127cm (image)

*Travel to the Bunyas*, 2022, pigment with acrylic binder on Belgian linen, 63 x 118cm (image)

*Hillside, Girraween*, 2022, pigment with acrylic binder on Belgian linen, 37 x 39cm (image)

*Frosty Morning, Girraween*, 2022, pigment with acrylic binder on Belgian linen, 45.7 x 61.7cm (image)

*Pines and Rocks, Girraween*, 2022, watercolour on South Korean rice paper, 55 x 79cm (image)

*Pines and Rocks, Girraween*, 2022, watercolour on South Korean rice paper, 55 x 87cm (image)

*Stanthorpe before Girraween*, 2022, pigment with acrylic binder on Belgian linen, 61 x 91.5cm (image)

*Girraween National Park*, 2022-23, pigment with acrylic binder on Belgian linen, 125.5 x 166cm

*Girraween National Park*, 2022-23, pigment with acrylic binder on Belgian linen, 135 x 145cm

*Roma to Injune in the Month of May*, 2023, pigment with acrylic binder on paper, 45 x 59cm (image)

*Carnarvons*, 2023, ed. 3/6, woodcut on South Korean rice paper, 113 x 60cm (image)

*Carnarvons*, 2023, ed. 3/6, woodcut on South Korean rice paper, 107 x 60cm (image)

*The Carnarvons*, 2023, pigment with acrylic binder on Belgian linen, 91 x 137cm

*The Carnarvons*, 2023, pigment with acrylic binder on Belgian linen, 102 x 101.5cm





## PAT HOFFIE

*Introduced Species*, 2021, oil on board, 64 x 42cm

*Single Araucaria*, 2021, oil on board, 39.5 x 40cm

*Slung*, 2021, oil on board, 60 x 39.5cm

*Grey Gum*, 2021, oil on board, 40 x 39cm

*Double Araucaria*, 2021, oil on board, 39 x 40cm

*High country weed paddock*, 2021, oil on board, 40 x 39.5cm

*Scenic Circuit Distance*, 2021, oil on board, 40 x 60cm

*Roo in cleared ground*, 2022, oil on paper, 65 x 91cm

*Boulder/Forest*, 2022, oil on paper, 61 x 86cm

*The Functionalism of Landscape (Astigmatism)*, 2022-23, oil on canvas, 216 x 286cm

*Perlustration*, 2022, oil on paper, 86 x 61cm

*Conundrum*, 2022, oil on paper, 86 x 61cm

*Shadow holding iPhone (watched)*, 2022, oil on paper, 86 x 61cm

*Representing Landscape*, 2022, oil on paper, 86 x 61cm

*Indifferent reception*, 2022, oil on paper, 86 x 61cm

*Hyperopia (Pete and boulders)*, 2022, oil on paper, 86 x 61cm

*Congenital blindness (looking for more)*, 2022, oil on paper, 86 x 61cm

*Psychological landscape after Balthus (secret lover)*, 2022, oil on paper, 86 x 61cm

*Leviathan (in the belly of)*, 2022, oil on paper, 86 x 61cm

*Strabismus (Theodolite)*, 2022-23, oil on canvas, 216 x 288cm

*Elsewhither (cliff-face)*, 2022-23, oil on paper, 86 x 61cm

*Rock forms*, 2022, oil on paper, 61 x 86cm

*Rock Sapling Country*, 2023, oil on canvas, 107 x 97cm

*Balancing Rocks with Shadows*, 2023, oil on canvas, 107 x 97cm

*Pete and Euan and the Shadow*, 2022/23, oil on canvas, 216 x 205cm

*Search for Sight (3 painters)*, 2022, oil on paper, 61 x 86cm

*Purblindness (Wards Canyon)*, 2023, oil on paper, 86 x 61cm

*Amaurosis*, 2023, watercolour on paper, 65 x 45cm

*No Itineraries of Occupation*, 2023, oil on canvas, 213 x 159cm

*Tourist Occupied Site*, 2023, oil on linen, 218 x 189cm

*Apprehended (apprehension)*, 2023, oil on paper, 86 x 61cm

*Maw (gorge)*, 2023, oil on canvas, 210 x 260cm

*Portal*, 2023, oil on linen, 215 x 190cm

*Typhlosis (crossing the Styx)*, 2023, oil on paper, 86 x 61cm

*Kev*, 2023, oil on paper, 84 x 60cm

*Artist Camp*, 2023, oil on canvas, 143 x 214cm

## PETER HUDSON

*Bunya Mountains*, 2021, oil on board, 30.5 x 36cm

*Towards Bunya Mountains, Moore 1*, 2021, oil on board, 19 x 46cm

*Towards Bunya Mountains, Moore 2*, 2021, oil on board, 25.5 x 30.5cm

*Bunyas No 1*, 2021, oil on board, 28 x 30cm

*Bunyas No 2*, 2021, oil on board, 30.5 x 36cm

*Bunyas No 3*, 2021, oil on board, 19 x 46cm

*Girraween Landscape*, 2022, oil on board, 43 x 45.5cm

*Girraween*, 2022, oil on board (diptych), 30.5 x 71.4cm

*Girraween after dark*, 2022-23, mixed media and charcoal on board, 205 x 111.5cm

*Girraween (Drawing No 1)*, 2022, mixed media on paper, 18.5 x 18.5cm (image)

*Girraween (Drawing No 2)*, 2022, mixed media on paper, 18.5 x 18.5cm (image)

*Girraween (Drawing No 3)*, 2022, mixed media on paper, 18.5 x 18.5cm (image)

*Girraween (Drawing No 4)*, 2022, mixed media on paper, 18.5 x 18.5cm (image)

*Carnarvon Gorge (No 1)*, 2023, oil on board, 37 x 22cm

*Carnarvon Gorge (No 2)*, 2023, oil on board, 37 x 22cm

*Carnarvon Gorge (No 3)*, 2023, oil on board, 43 x 45.5cm

*Under the Southern Cross (Carnarvon Ranges)*, 2023, oil on board (triptych), 97 x 92cm

## EUAN MACLEOD

*Bunya Mountains Peter Painting*, 2021, oil on polyester, 79 x 105cm

*Bunya Mountains*, 2021, acrylic on paper, 38 x 58cm

*Bunya Mountains - Dark Bush*, 2021, acrylic on paper, 38 x 58cm

*Bunya Mountains*, 2021, crayon on paper, 27 x 37cm

*Lisa, Bunya Mountains*, 2021, acrylic on paper, 38 x 58cm

*Bunya Mountains - corner of bush*, 2021, acrylic on paper, 38 x 58cm

*Bunya Mountains Lookout*, 2021, oil on polyester, 90 x 110cm

*Looking out Bunya Mountains*, 2021, acrylic on paper, 38 x 58cm

*Big Rock Girraween*, 2022, acrylic on paper, 38 x 58cm

*Black Rock Girraween*, 2022, acrylic on paper, 38 x 58cm

*Girraween*, 2022, mixed media on paper, 28 x 35.5cm

*Walking through Girraween landscape*, 2022, oil on polyester, 84 x 120cm

*Large Red Rock - Girraween*, 2022, oil on polyester, 84 x 120cm

*Gap Between Rocks*, 2022, oil on polyester, 53 x 66cm

*Rock and Shadows, Girraween*, 2022, oil on polyester, 53 x 66cm

*Carnarvon 1 (with blue stump)*, 2023, oil on polyester, 56 x 76cm

*Carnarvon 3 (red centre)*, 2023, oil on polyester, 56 x 76cm

*Carnarvon 4 (pale figure)*, 2023, oil on polyester, 56 x 76cm

*Carnarvon 5 (with palm)*, 2023, oil on polyester, 56 x 76cm

*Cave—Carnarvon*, 2023, acrylic on canvas, 90 x 48cm

*Amphitheatre entrance*, 2023, crayon on paper, 66 x 27cm

*Amphitheatre*, 2023, acrylic on canvas (diptych), 240 x 84cm

*Amphitheatre drawing*, 2023, crayon on paper, 66 x 27cm

*Carnarvon Gorge out*, 2023, ed. 3/20, aquatint etching, 34.5 x 10.5cm (image)

*Carnarvon Gorge out*, 2023, ed. 3/20, aquatint etching, 34.5 x 10.5cm (image)

*Carnarvon Gorge exit*, 2023, ed. 3/20, 2023, aquatint etching, 24.5 x 11.5cm (image)

*Kev at Carnarvon*, 2023, oil on polyester, 76 x 56cm





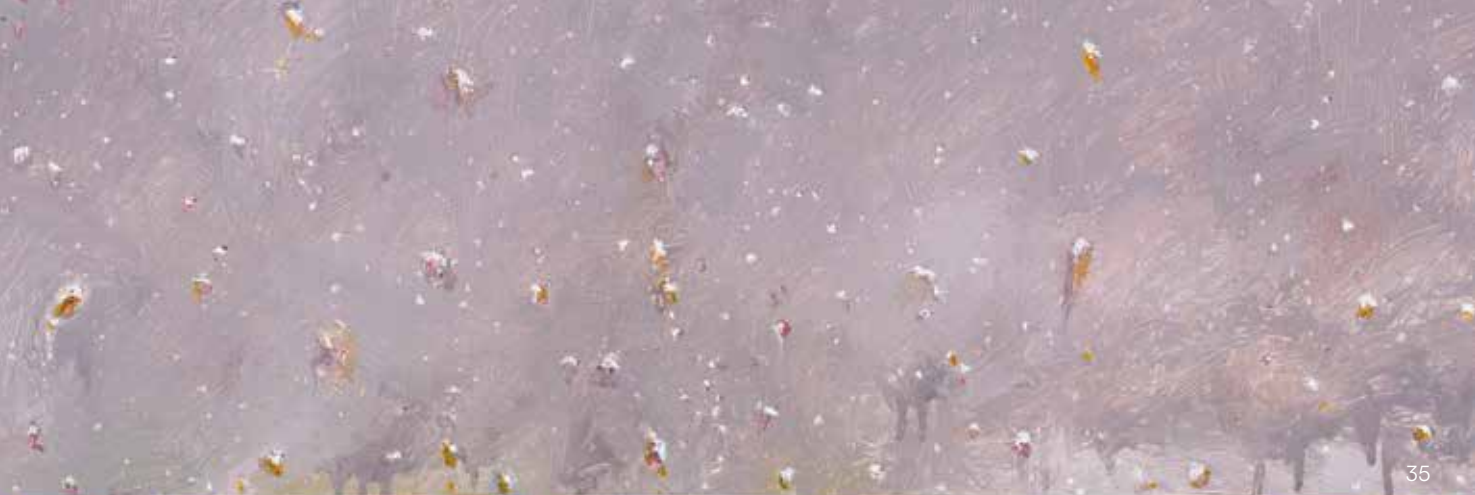
## CarnarvonGirraweenBunyas Kev Carmody (LamaLama/Bunjalung/Irish)

2023, © Song Cycles Pty Ltd, 33mins/37sec

*Walking in the shadows of the naked moon*  
*The Land holds memory of the beginnings*  
*The Land holds memories of the beginning*  
*The painting of the sounds of the rainbow colours*  
*Perhaps you are listening to the footsteps of the dancing dead... coming like the lightning*  
*on a hot stormy night.*  
*The paintings are in fact memories*  
*The cenotaph is a symbol of the most dangerous animal on earth*  
*The hominids the homo sapiens us us us*  
*Like the wind and leaves, dispersal dispersal dispersal*  
*Looking to the future through the ancient lenses of the past... finding that love is so huge,*  
*it walks space and time.*  
*Memory holds land, and the land holds our memory*  
*The Mother Earth sustains, remains, maintains our human identity, in spite of our constant*  
*emphasis on the virtual*  
*The beauty of being embraced by the wind and the warm sunlight*  
*Painting the silences, painting the silent surrounds*  
*Like the wind and leaves, dispersal dispersal dispersal*  
*Beyond the reach of ringtones and mobile drones... New York to Uluru, Uluru to*  
*London... we are suspended, hanging by the umbilical cord, waiting, waiting to be born,*  
*shadows on the winds, shadows on the winds.*  
*Like the wind and leaves, dispersal dispersal dispersal*  
*The bark painting... the petroglyphs on the cave walls... the lizard man on a hot rock*  
*stage... and the labour of living*  
*The sacred earth... lightning in the east, rainbow in the west...*  
*Painting the silences of the forest shadows, shadows, shadows*

Image: Peter Hudson, *Under the Southern Cross (Carnarvon Ranges)*, 2023, oil on board (triptych), 97 x 92cm. Photo: Richard Muldoon, Vivid Photography





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Soundscape





## ACKNOWLEDGEMENTS

The *Land Holds Memory* exhibition is presented by Sunshine Coast Council's Caloundra Regional Gallery.

Curated by Nina Shadforth, the exhibition is a diverse collection of visual responses in drawing, painting, photography and sound. Through the listening to, walking on, talking to and seeing Country, each interpretation reflects an imprint of the geography and memory held within each of the artists.

Together with Sunshine Coast Council, I acknowledge with much gratitude, the assistance and generosity of the artists, researcher/writer Dr Lisa Chandler, Traditional Owners and National Park Rangers of all places where the project took place, and the people of those places where the artists respectfully immersed themselves, for their contribution to this exhibition and its development.

Special thanks to artist, Peter Hudson for starting the journey of *Land Holds Memory*.

Heartfelt thanks to Lisa Chandler, who stepped in at a moment's notice on my behalf to keep the project running whilst I was incapacitated.

Gracious thanks to University of Queensland Art History intern, Rachel Hazzard, for her contribution to the catalogue (artist biographies).

Nina Shadforth, Land Holds Memory Curator

### Note on artworks

Artwork dimensions are in centimetres (cm), height by width, height by width by depth, or diameter.

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## CALOUNDRA Regional Gallery

The *Land Holds Memory* catalogue was published to coincide with the exhibition at Caloundra Regional Gallery.

**Exhibition dates** 20 October to 3 December 2023



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