



Occupied

BLUE
MOUNTAINS
CITY ART
GALLERY



... drawing has come to be associated with:
intimacy... authenticity... immediacy... memory...
narrative.... *Drawing is a feeling...*¹

OCCUPIED

If drawing is feeling, (feeling about, feeling for, feeling around, feeling out...) – then what may we ask is feeling? Before the Australian summer of catastrophic fires and the global coronavirus pandemic, the artists invited to show in *Occupied* were asked to explore the built environments we occupy on a daily basis. Through expanded drawing (by definition ‘more than drawing’) came an opportunity to work ‘beyond’ conventional drawing, to push beyond expectations into a range of approaches and subjectivities – to expand the ‘feeling’ of drawing. The artists included here have used traditional drawing materials as well as beads, tape, beeswax, discarded burnt cans, recycled bricks, camping tables, sound recordings and even a tree. In the end the materials are not what defines the practice, it is the artists’ intention – or impulse – to make marks in a particular way that positions the work in the realm of drawing – and feeling.

The current COVID-19 restrictions on the back of the 2019-2020 bushfires has undoubtedly set a sombre tone for this exhibition. Much of the work has been completed in response to the devastation that occurred during the bushfires and the restrictions that were placed on communities due to road closure, smoke, fire damage and evacuations. Other work has been completed in isolation while sitting out the lockdown, waiting for the world to reopen and social distancing restrictions to be lifted.

Several of the artists were deeply affected by the bushfires and their works reflect the experience of living with the constant anxiety of evacuation, the oppressive smoke and the grief over the environmental destruction of local and national habitats and the planet’s ecosystem. For Wendy Tsai the 2019-2020 bushfires created a sense of impending loss and continual sense of unknown. While riding the ups and downs of everyday life within the bushfire zone she focussed less and less on home and more on her family and close

relationships. Her drawings are graphite interiors looking outward through the increasing smoke, a scene of detachment as the artist prepared for possible evacuation.

Jody Graham spent several weeks during a residency at BigCi collecting rubbish from the stretch of Bells Line of Road between Bilpin and Bell, an area that had been severely damaged by fires in December 2019. The resulting work is a continuous field of burnt tin cans transformed by the fires that uncovered them. For Graham they stand, in their fire-tempered patina, like “a metropolis, with all its dirt and all its glory”.

Rebecca Waterstone was also profoundly affected by the recent bushfires. *Monument (Requiem)* is applied by hand directly onto four adjoined gallery wall panels, four voids, representing four locations within the Blue Mountains devastated by fire. Using collected and prepared charcoal (the world’s oldest drawing medium) and avoiding explicit imagery, the work evokes the essence and gravity of this profound experience through the materiality of the Eucalyptus charcoal. Installed during the COVID-19 closure this work was the first in the gallery after eight weeks empty, a sign of hope that we may be returning to some form of normal.

Mollie Rice uses drawing as a process of recording an embodied experience particularly in relation to the city she lives in. Using layers of graphite, charcoal and gesso she evokes the complexity of ‘place’ as we experience it through all our senses. These drawings were started in response to the bushfires, when Rice felt “...a heaviness, a quiet and a suffocating closeness”; the richly textured drawings were completed during lockdown and home-bound isolation.

Regardless of where or how we live, our lives are mediated through our relationship to the built environment. The environments the artists explore through the lens of drawing range from the intimate interiors of their homes, the

¹Dexter, Emma *Vitamin D: New Perspectives in Drawing*, London, Phaidon, 2005 p. 6.

spaces encountered during our daily routines, and the engineered road scapes we engage with when travelling from one place to another.

Catherine O'Donnell explores the architecture, culture and history of the suburbs, representing the commonly overlooked dwellings of suburbia – the home. Her realist drawing of a front door with a bag of shopping connects us to the familiar, to our personal experience of home, as well as stimulating the imagination, asking us to look beyond the mundane at the poetic beauty of the ordinary. This work is particularly poignant during the current isolation of COVID-19 as we are now all too familiar with 'no contact' interactions.

Virginia Hilyard and Sue Pedley's work *Sonic Pressure* is a sequence of large-scale graphite rubbings and a soundscape resulting from a residency at the Bundanon Trust, located on the Shoalhaven River, NSW. They breathe life into overlooked architectural features that are perhaps taken for granted by those that see them each day. This work brings field drawings and field recordings together, an exploration of the density of the physical mark, a compression of the surface and an amplification of the unheard.

The idea of *Occupied* was to shed light on how we are influenced, engaged or disengaged by our built environments and how they impede or enhance our relationship to the global, and

our intersection with the natural environment. The exhibition was to be an investigation into our connection to the spaces we live, the cities we inhabit and the engineered environments we travel through. Community and connection are a significant focus of civic planning and over time the needs of community and how this translates into design and construction has evolved.

Hive Drawing by Kath Fries is a participatory collective drawing reflecting community connections. Each participant is asked to place their hand on the drawing next to an existing circle and draw around it with a beeswax crayon, then dust the circle with turmeric. The result is a collection of golden circles – just touching – collectively creating a drawn expanse of honeycomb. Since social distancing this work takes on new meaning – physical connection is risky and yet incredibly desirable, with a constant balance of danger and judgement.

Clare Delaney's installation of multi-panel drawings and a dead tree suspended over a field of bricks comments on over consumption and our sprawling urban landscape that often leads to destruction of the natural world. In line with the feeling artists increasingly share to minimise their ecological footprint, and in an effort to lighten her own, Delaney sourced her drawing materials from around her home using almost anything that came to hand including green walnuts, coffee grounds and chestnut tails.



Installation view. Image courtesy BMCC.

With the government's directive to 'stay at home' our relationship to the built environment has been driven indoors, localised and minimised to only the essential movements. During the initial phases of lockdown things were changing daily and our lives were disrupted in every way. Many struggled with the new restrictions feeling the anxiety of changed routines and uncertainty around unclear and often contradictory state and federal government messaging. Eventually most settled into what has become a slowing down, a pause, a time of stillness and a time for feeling. For the artists still making their work for *Occupied* this time became a gift, lockdown became a time for concentrated creation.

Susanna Castleden has created an installation from folded camping tables with a series of flight charts that make up a map of Australia, drawn directly onto the surface. Castleden proposed several works for this exhibition that included travelling from one side of the continent to the other by train or more modestly, holidaying near to her home, each of which became progressively impossible due to the COVID-19 restrictions. This work reflects on the contractions of travel and is made not at a remote campsite, or on a moving train, but in the quiet space of her home studio: "Whilst perhaps seeming overly nostalgic for more mobile times, this work is really about examining the marks of mobility whilst being attentive to the various registers of staying still."

Karen Golland's practice involves collecting materials discarded by others and re-purposing them into poignant installations. For *Occupied* she has created delicate, beaded curtains referencing the many un-openable doors of lockdown. As we walk past (not through) the cascading, colourful strings they enhance our experience of the physical space while alluding to an intimate domestic space (of another era) that is out of reach.

Margaret Roberts uses black tape to mark the outline of the previous building that stood on the site of the Blue Mountains City Art Gallery. The work *We went to school here* claims to identify the location of the old Katoomba high school building and at the same time questions whether it is valid to claim to have gone to school here when the school building itself is gone. Perhaps more than any other work here Roberts' minimal tape work takes on new readings in the time of



COVID-19 when we have become accustomed to tape demarcating social distancing expectations.

Now installed in the gallery we can reflect on the many changes we have been through in a very short period of time – like one metamorphosis after another – since the first catastrophic fire danger in October 2019 to the world as we are now experiencing it as we start to emerge from the COVID-19 isolation lockdown. *Occupied* is like a time capsule for these unprecedented events, and coincidentally drawing, of all the art forms, is perhaps the most focused on the moment, on being present and being patient. What we need now is time – time to catch up and patience while we recalibrate – because we have not returned to business as usual and there is no knowing if things will ever be 'normal'. If drawing is a feeling, how are we feeling now, in this strange, extended moment?

Rilka Oakley
Curator, Blue Mountains City Art Gallery

EXHIBITING ARTISTS



Susanna Castleden



Catherine O'Donnell



Clare Delaney



Mollie Rice



Kath Fries



Margaret Roberts



Karen Golland



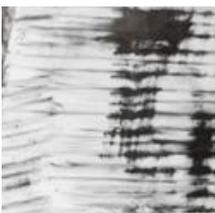
Wendy Tsai



Jody Graham



Rebecca Waterstone



Virginia Hilyard
& Sue Pedley

SUSANNA CASTLEDEN

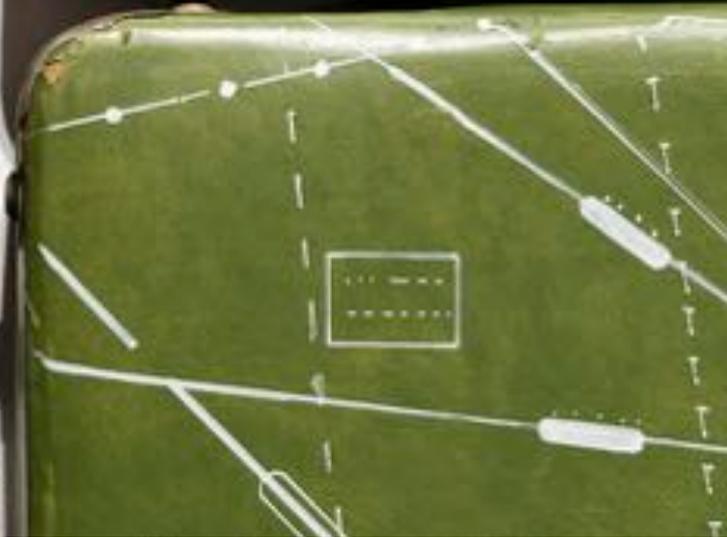
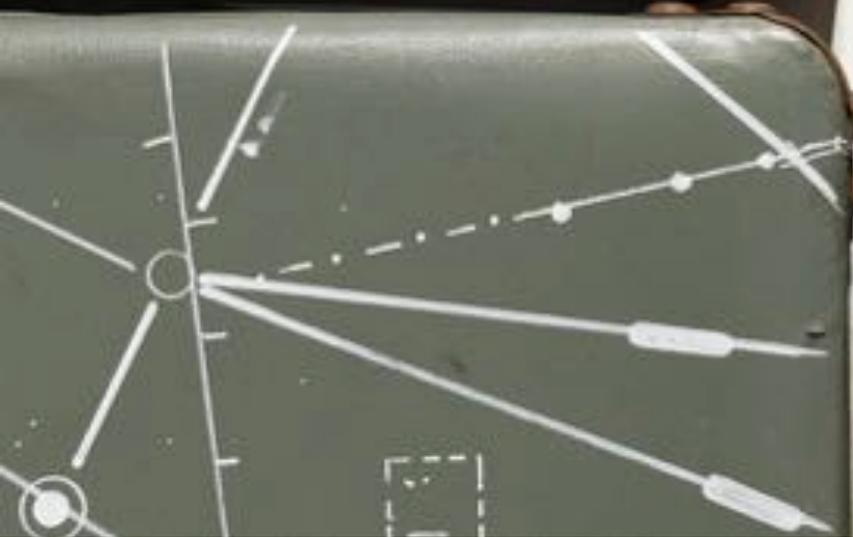
This artwork arises from a series of pauses, halts and failures. Whilst conceiving and creating the work for this exhibition, the mobile world as we know it slowly came to a halt. Planes ceased flying, cruise ships became stranded, trains stopped, grey nomads returned home, and collectively we became still. For a long time, my practice has engaged with mobility, specifically in relation to leisure travel, so witnessing and being part of this slowing down has directly influenced this work.

When considering the theme of 'occupied', my original plans for this exhibition involved making large scale rubbings that spanned the country: rubbing the front and back of the Indian Pacific train at the start and end of its journey across Australia; rubbing a pair of similarly geographically spread airplane wings; and a rubbing at the westernmost point of mainland Australia. Slowly, each of these options became impossible as travel became restricted.

Therefore, this work reflects on the contracting of travel and is made not at a remote campsite, or on a moving train, but instead in the quiet space of my home studio. It uses the materials and marks of two types of travel; flight charts and camping tables.

The camping tables are part of a collection that I have amassed over several years, each one marked by their life on the road, scuffed and scratched from being packed and unpacked. The flight charts, that in this work make up a map of Australia, have also been collected over the years, gifted to me by my brother, a now unemployed commercial airline pilot.

Whilst perhaps seeming overly nostalgic for more mobile times, this work is really about examining the marks of mobility whilst being attentive to the various registers of staying still.



CLARE DELANEY

I am interested in the edge between natural and urban landscapes and how they touch each other. We have a voracious appetite for consuming the world's finite and precious natural resources to feed our urbanisation and as a result cause massive environmental devastation, flora and fauna extinction and catastrophic climatic change.

These multilayered works have evolved slowly with time. The works started using the natural stains made from green walnuts, coffee grounds and chestnut tails, then responding using ink, paint, charcoal, oils bars, stenciling, and collage. The works were then left out in the rain, sun, dug into my compost and mulch, leaving them there to see what would happen, and then responding

to them again. In this way I have tried to create a dialogue between the marks I make, and those made with natural materials and by the elements of nature. I have also tried to use the materials I have had at hand to reduce my own consumption in buying new materials for this body of work.

This exotic tree was found dead 'growing' on the nature strip beside the road in Mount Victoria, during the period of drought, fire and record high temperatures in 2019/2020. *Tree* is suspended over a grid of recycled bricks, a common material used to create the ever sprawling urban landscapes, often leading to massive destruction on the natural environments.

For me *Occupied* is also about connected community. I deeply thank Vanyo Buhler, Al Jones, Rilka Oakley and Mark Surtees for their ideas, suggestions and physical grunt, in bringing *Tree* to 'life'.



Tree 2020, dead tree, recycled bricks, 350 x 250 x 250 cm.



Conversation II 2020, mixed media on paper, 225 x 172 cm

KATH FRIES

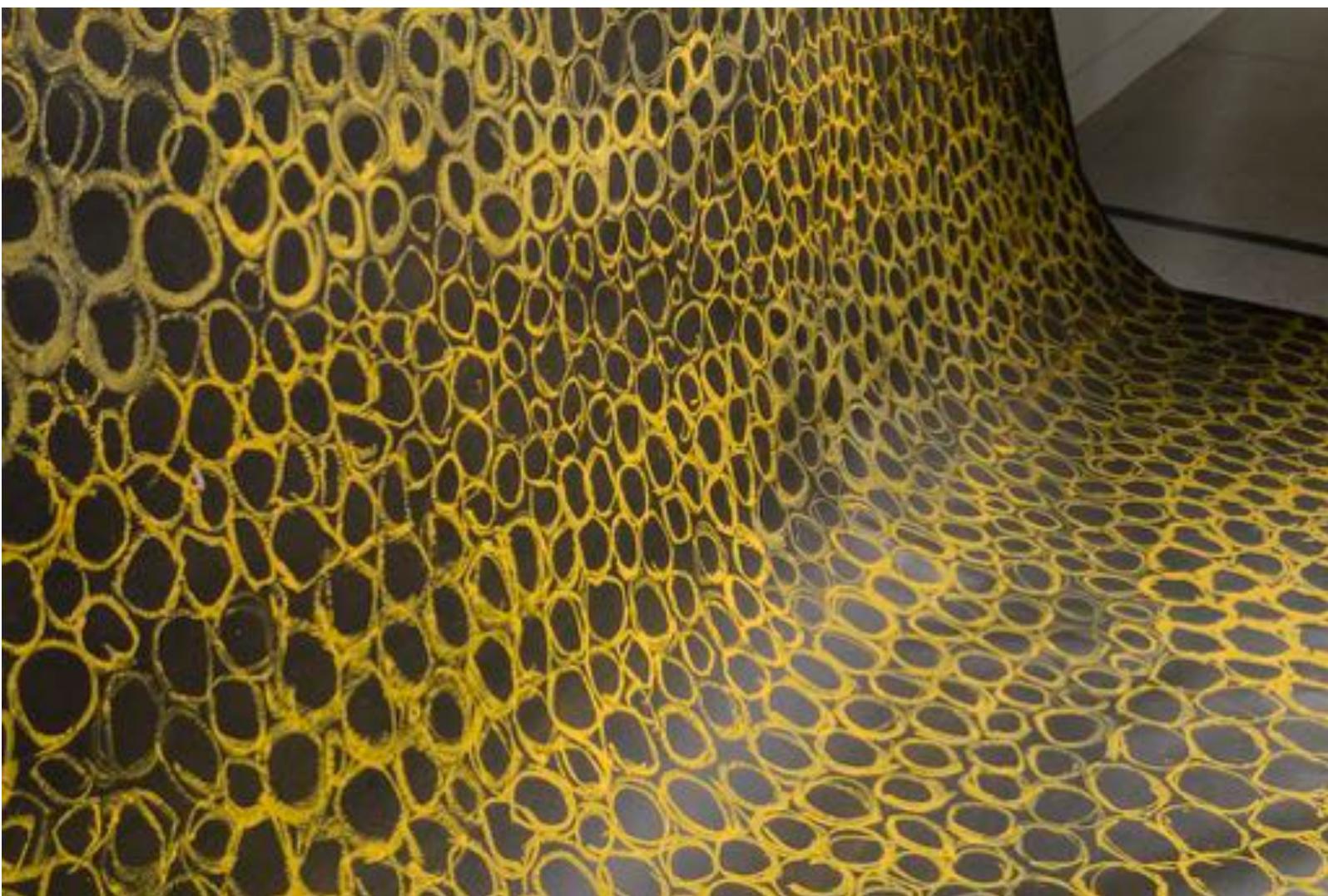
Hive Drawing is an ongoing collective drawing project, which reflects on community connections and encourages embodied participation. Like honeybees working together to build honeycomb layers in their hive, the process of extending this drawing involves working with your neighbour.

First crouch down next to the drawing and place your closed hand adjacent to a proceeding circle, trace around it with a beeswax crayon, then dust your circle with turmeric. Repeat several times to form adjacent circles. The process is multisensory: consider how your muscles feel as you lean into the drawing process, smell the turmeric and beeswax as you breathe in and out, and listen to the subtle sounds of the drawing process. Contributing to the *Hive Drawing* is a wholistic embodied experience.

Honey and turmeric are frequently classified as superfoods, containing bioactive compounds with potent anti-inflammatory and antioxidant properties. So drawing with the honey-fragrant beeswax and brushing the turmeric onto the wax drawing conjures connections with pollination, sustenance, growth and renewal. Participating in this process conveys a sense of working collaboratively and symbolically mapping out our wishes and plans for the future, how we may live together with each other and other beings.

Hive Drawing echoes metaphors relating honeybee super-organism to human communities, in terms of working together, social communication, building communities that incorporate adaptation

and diversity of roles. The emphasis here is on living sustainably and finding strength in resilience and interdependence, rather than dominance. By building social cohesion through connected diversity, cohesion, co-operative coexistence we can learn to become more mutually supportive of others and adaptive and in these challenging times.



KAREN GOLLAND

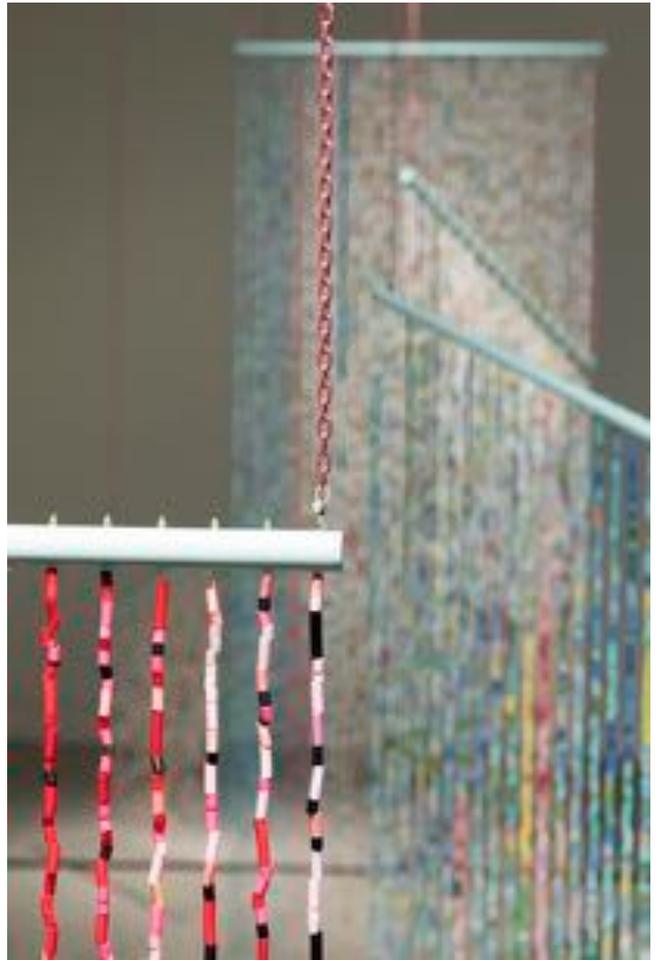
In 1996 I began collecting diamond flame polished plastic. This plastic tubing was a handcraft artefact from the 1960s, used to create accessories and decorative items for the home. Initially distributed by Arbee Crafts, it came in 126 modern colours with tinsel or pearl shimmer available. You bought your colours by the metre and once home, cut the strands into uniformly sized beads with a small guillotine-style tool. Once you chopped your beads, you could begin your plastic tube project, with patterns and looms available to help you on your creative way.

Soon after I started collecting the tubing, my friend Teresa moved into a new rental property. In the back shed, she found a box of hand-cut beads, left behind by the previous inhabitant. The beads were arranged by colour and size in glass jars. Many of the lids had rusted shut, entombing their sweaty plastic-ness in glass forevermore. She gifted me the box of beads which moved with me from home to home, a treasured collection that accompanied my insistent collecting of discarded plastic tubing.

When I started this project, I contacted Teresa and asked her if she could remember anything about her time in the house and the woman who lived there. She wrote “I remember I liked her, even though I never met her. She’d left artificial daffodils to mark the spot where she’d planted them. I didn’t know what they were for and thought it was weird and pulled them out, but then in Spring I figured it out, it was lovely, like a present from her.”

The beads are a portal to the past. I am transported back to the 1990s, listening to Bjork on repeat and moving from one share house to another. Now in 2020, I am freefalling through my past. I imagine my way through my collection of 1990s homes, transitioning from room to room through cheap, mass-produced beaded curtains. One is silver disco balls; one is a shimmering rainbow of teardrops. When I return to the present the Covid-19 pandemic has reached Australia, and we are entering lock-down. Doorways have new meanings, and I am hesitant to touch them, let alone pass through them. Instead, I spend my time alone, cleaning the plastic tubing and using hot water to release the curl so I can cut it into beads, which I thread together to make long timelines of my hours.

When people ask how I spent my time in isolation, I imagine telling them that I mastered multi-dimensional time travel. I will detail how I spliced up long curls of time with a guillotine and then sat alone and threaded it all back together, piece by piece. Covid-19 changed how we experience time in a similar way to how trauma or grief changes time. No longer ordered by familiar routine, we are left to make sense of our days in other ways. This work is a meditation on time, a gentle ordering and reordering of time. It is everything that has happened in my life up to this moment. It is my *present perfect continuous*.



JODY GRAHAM

A long time ago, while driving, I used to chuck my rubbish out of the window. I did this because I didn't want the empties to litter my car. I had no respect for the environment, barely giving it a second thought. All I cared about was myself and not having to sit in my own mess.

Going by the large number of cans and bottles I picked up off the side of Bells Line of Road, it appears I am not alone in this littering behaviour.

Today, my journey drives me to pick up other people's rubbish. I am fascinated by what is discarded. In the evidence of what we leave behind, I think about the human that was connected to the rubbish. Who are they? What were they doing? Why did they throw this here?

At the end of every bit of garbage there is a person and they had choices. Choices about what they used and how they disposed of it.

Many objects that are tossed away have a significant cradle to grave story. A substantial production outlay is required to produce an aluminium can. This cost involves strip mining and smelting, both taxing on our environment. There is a connection between production and mining that many people may not realise they are buying into when they purchase drinks in aluminium cans.

The choice to use a more sustainable drinking vessel will help decrease unwanted single use items polluting our environment.

Trashed is created from cans, plastic and glass bottles thrown out on the side of The Bells Line of Road in a 30-kilometre distance from Mt Tomah to Browns Swamp at Lithgow.

The extent of how much is chucked out, often while on a scenic drive, became more evident after the 2019 December bushfires cleared away debris previously hiding litter along the highway.



Trashed 2020, installation of burnt aluminium cans, plastic bottles & wall drawing, 40 x 240 x 360 cm.



VIRGINIA HILYARD & SUE PEDLEY

Sonic Pressure is a sequence of large-scale graphite rubbings and a soundscape resulting from Hilyard and Pedley's residency at the Bundanon Trust, located on the Shoalhaven River, NSW.

The artists were drawn to the functional objects scattered throughout the gardens and paddocks around the sandstone homestead. These structures, formed in cement, metal, stone or timber, seemed to sit outside the heritage narrative of the site.

It was through the act of making the full-size graphite impressions of these objects that unseen textures, cavities, dips and holes were revealed. Concurrently, the artists used specialised microphones in, on and around these objects in an attempt to capture the acoustic imprint and sonic shape unique to them and the spaces they occupied.

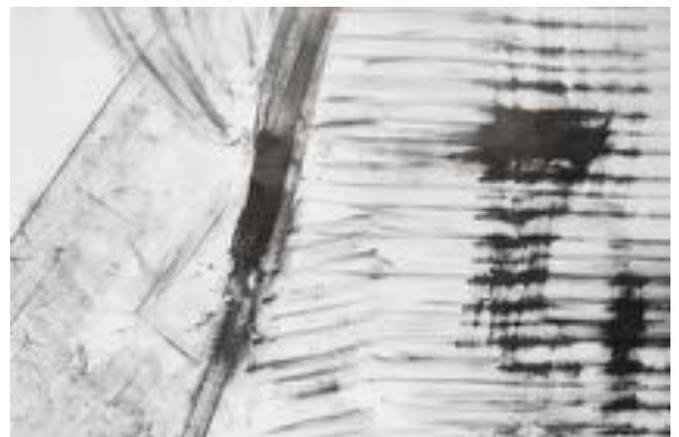
Sonic Pressure brings the field drawings and field recordings together, an exploration of the density of the physical mark, a compression of the surface and an amplification of the unheard.

The field recordings were made at various locations around the Bundanon Property, Illaroo, NSW throughout December 2017.

Fenced cattle paddock: shotgun microphone, wind, paper, casuarina trees.

Musicians cottage: contact microphones, guttering, drainpipe, water tank.

River wetland near the original homestead: hydrophones.



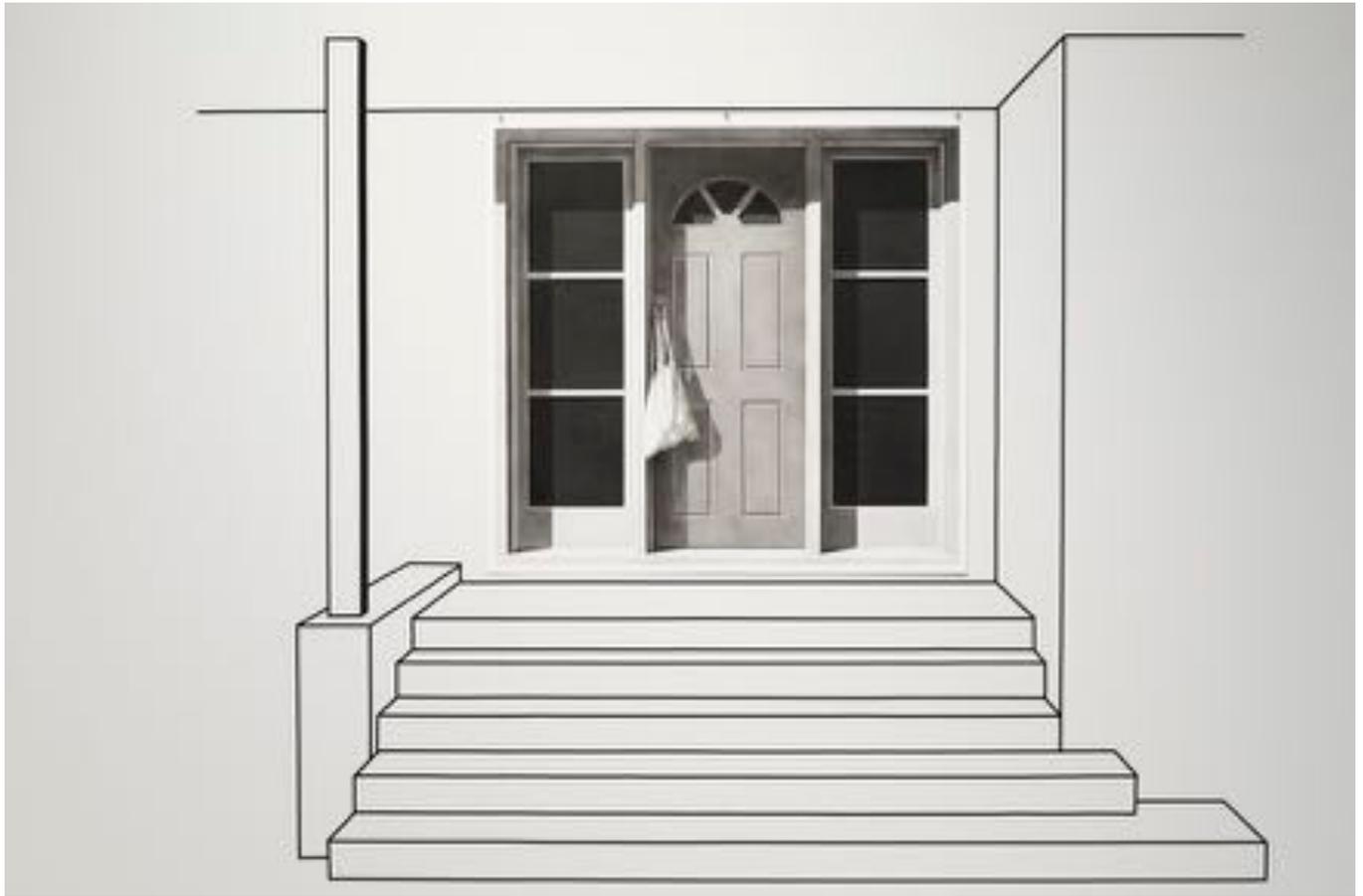
Sonic Pressure 2020, graphite, paper & sound, variable dimensions.



CATHERINE O'DONNELL

My practice explores the architecture, culture and history of the suburbs, representing the commonly overlooked dwellings of suburbia – the home, in an abstracted form. I have a keen interest in minimalist structures of architecture, the pictorial power of illusion, scale and perspective and the pursuit of a shared narrative is at the heart of my artistic practice.

Through my drawing practice I examine the urban aesthetics that shape and inform our lives every day and then distil and represent common place structures such as a front door and windows through my expanded drawing practice. I employ realism as a catalyst to ignite the imagination of the viewer and invite them to look beyond the mundane and banal. To revisit these spaces imaginatively and find the aesthetic poetry embedded within in the suburban landscape, while at the same time to connect through personal experiences and memories to 'home'.



MOLLIE RICE

I am interested in drawing as a process and as a means of recording an embodied experience. In the contemporary city I respond to the experience of place as felt, seen and heard.

During the previous summer in Sydney and on the south coast where I holiday with my family, there was a heaviness, a quiet and a suffocating closeness. In these works, the layering of graphite, charcoal and gesso are processes that evoke a sense of something perpetually solidifying and dissolving, of the complexity and fluidity of experiences of place.



Studies of Now 2020, charcoal, graphite, pastel and Gesso on Arches, 57 x 57 cm each.



MARGARET ROBERTS

We went to school here shows the footprint of the building that occupied the site of the Blue Mountains Cultural Centre (BMCC) for most of the twentieth century until it made way for the Cultural Centre in the 1990s. By then it was part of Katoomba TAFE and, before that, it had been the Katoomba High School. The name *We went to school here* was chosen for the familiarity many people will have with the place marked out in the gallery – those who went to school here, and others who knew the school as a local landmark.

But because that building has been removed, I wonder if it is still valid to stand within the drawing of the footprint and say that people went to school here, when there is now another building on this spot? Can we believe that it is the same place when all materiality of the old building is gone and we rely on technical data (Hassell's architectural plan for the Cultural Centre superimposed on an aerial photograph of the school grounds, as shown above) to know that the BMCC gallery is located pretty much exactly over the footprint of the old school building?

If we believe it is, what is it like standing on the blank footprint and remembering what happened here when the place was a school? Or hearing and reading what others remember about being here 30 or more years ago? Does this place feel different when our attention is drawn to memories of what happened here many years ago? Are our memories different depending upon where we are when we remember? And for those of us who do not have our own memories of going to school here, when we acknowledge that the gallery is a place with a history, does that change how we think of it?



Katoomba High School 1950s



WENDY TSAI

This series of drawings represent my changing relationship with my home during the recent bushfires in NSW. What was previously a creative, lively and secure place for inhabiting, holding the ups and downs of everyday life, slowly became the scene of detachment, as I contemplated thoughts and feelings of impending loss. Being in my home became a more blank space as my body and closest relationships became more 'home' than the house I inhabited.

The works are all graphite on paper. The blackness of the graphite was often resistant to the density and smoothness I intended – perhaps reflecting the struggle of detaching 'smoothly' from the familiar.



REBECCA WATERSTONE

This work is a monument and a memorial. A requiem for our collective loss.

This work is made with charcoal from trees that burnt and fell during the recent Blue Mountains bushfires. Charcoal is a timeless, primal, elemental drawing material, which carries many layers of meaning. Applied by hand, the ground pigment is pushed directly onto the wall-panels, into the texture of the substrate, to create four voids. The movements used to apply the charcoal powder create a tactile dialogue between the human hand, the support panel, and the materiality of the charcoal (which contains the embodied energy and residue of the traumatic events that created it).

In the aftermath of the fires that recently swept through the Blue Mountains National Park and its communities, along with many other places throughout Australia, there is a palpable, heavy melancholy, a collective mourning for this great loss. We are quiet, contemplative, in shock, consoling each other and coming together to draw strength from our communities, and to seek hope from the regenerating bush. It has been eerily quiet – the scale of the loss of lives and homes, flora and fauna, is unprecedented.

Some of these places remain barren, post-apocalyptic, stripped of their ecosystem, and reduced to burnt dust. Some are now coming back to life, in the first green burst of renewal.

It is from four of these burnt-out locations that the charcoal was found for these works. Four different charcoals, from four different eucalypts, and four different locations. The charcoal remains unfixed on the surface of

the panels. It is as unsettled, and as delicate as we are – it is easily disturbed, just holding on. The scale and the blackness in the drawing, speaks of a heavy, dark presence.

The various charcoals are at once the transformed trees themselves, as well as being potent materials with which to make marks. The charcoal is a dense material, already loaded with meaning, but now, even more so. It distils, and describes the immediacy of the unsettling, bare, scorched, graveyard-like land where it was found, where the bush and its inhabitants once thrived. Spending time in this eerie environment, the absence of birdsong was profound. The only audible noise was of the few remaining crisp, blackened leaves that clung to their spindly, charred branches, as they rustled in a portentous death-rattle.



LIST OF WORKS

SUSANNA CASTLEDEN

Still (flying and camping) 2020

paint marker on folded camping tables, 146 x 219 cm

CLARE DELANEY

Conversation I 2020

mixed media on paper
195 x 200 cm

Conversation II 2020

mixed media on paper
225 x 172 cm

Tree 2020

dead tree, recycled bricks
350 x 250 x 250 cm

KATH FRIES

Hive Drawing 2019-2020

beeswax crayons, pollen & turmeric on paper, 1500 x 400 cm

KAREN GOLLAND

present perfect continuous 2020

hand-beaded curtains
variable dimensions

JODY GRAHAM

Trashed 2020

installation of burnt aluminium cans, plastic bottles & wall drawing, 40 x 240 x 360 cm

VIRGINIA HILYARD & SUE PEDLEY

Sonic Pressure 2020

graphite, paper & sound
variable dimensions

CATHERINE O'DONNELL

Suspended 2020

charcoal on paper & tape on wall
197 x 250 cm
courtesy MAYSPACE gallery

MOLLIE RICE

Studies of Now 2020

charcoal, graphite, pastel and Gesso on Arches, 57 x 57 cm each

MARGARET ROBERTS

We went to school here 2020

location and floor tape
2,500 x 1,350 cm

WENDY TSAI

Inside-out 1-5 2020

graphite on Canson watercolour paper, 55 x 75 cm each

REBECCA WATERSTONE

Monument (Requiem) 2020

Eucalyptus charcoal (from Govett's Leap, Blackheath; Bell's Line of Road, Bell; Evans Lookout, Blackheath and Mount Boyce), 240 x 480 cm

ACKNOWLEDGEMENTS

Blue Mountains Cultural Centre acknowledges that the City of the Blue Mountains is located on the traditional lands of the Darug and Gundungurra peoples.

Blue Mountains City Art Gallery would like to acknowledge the dedication and passion of the exhibiting artists and thank them for their heartfelt contributions to this exhibition.

Photos by silveralt, unless otherwise specified.

Cover: JODY GRAHAM *Trashed* (detail) 2020, installation of burnt aluminium cans, plastic bottles & wall drawing, 40 x 240 x 360 cm. Photo: Graeme Wienand.

Inside back cover: KAREN GOLLAND *present perfect continuous* (detail) 2020, hand-beaded curtains, variable dimensions.

Back cover foreground: CLARE DELANEY *Tree* 2020, dead tree, recycled bricks, 350 x 250 x 250 cm. Far wall: VIRGINIA HILYARD & SUE PEDLEY *Sonic Pressure* 2020, graphite, paper & sound, variable dimensions.

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Published in conjunction with the exhibition
Occupied
2 June – 5 July 2020

A Blue Mountains City Art Gallery exhibition
curated by Rilka Oakley





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