



# JUDE ROBERTS

## THESE CENTRAL BODIES

13 FEBRUARY – 8 MARCH 2018

**Alexandra Lawson Gallery**

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# These Central Bodies

'To be a writer or an artist preoccupied with landscape is to accept a weird and constant tension between the indoors and the outdoors, the abstract and the sensual. You work from both mind and body... you have to be thin-skinned.'  
Winton, Tim. "Wild Brown Land." *The Australian*, 14–15 December 2013.

Tim Winton's words, and Jude Robert's new works, pinpoint the ongoing, evolving relationship between humanity and the environment. This relationship refers to our connection, displacement and at times misuse of environmental superstructures.

The exhibition titled 'These Central Bodies' is a collection of new works dealing with a corporeal experience and complex systems of the ancient water sources existing beneath the lands that surround and lie beneath the Great Artesian Basin.

The new works on paper were realised by a drawing trip to Western Queensland and an 'artist in residency program' at *House Conspiracy* (a contemporary arts space in a 1920/30s home in Brisbane). Roberts says 'the 'everyday' environment of the Brisbane suburban house initiated the work, revealing a discussion surrounding human relationships with the water, land and bodies as central to communities' spiritual, physical and economic sustainability'.

Roberts' drawn, ancient, sometimes imagined structures are culminated through drawn layers that are overlaid and become ambiguous. Japanese papers hold ochres and sediments which are rubbed across the surfaces, culminating in layers of information with a topographical intent. Perforations, drawings, wax, spray paint, and frottage (rubblings) taken from an ancient fallen tree and from the pressed ceilings in *House Conspiracy*, create the richly textured surface of the works, containing layers that close the gap between the domestic and the subterranean environments. The works are an observation of interconnectedness - with the earth, and with the natural and domestic systems at play.

Roberts' says my immersive drawing investigations are a visual culmination 'of the earth, rocks, water and the surrounding physical environments, these have influenced my ways of seeing, reacting and perceiving, and in the process, have enabled a new response to land.'

The Artesian Basin is one of the largest reservoirs in the world, a powerful body of water existing hundreds of feet underground. It has long been central to the life and culture of Aboriginal people who still maintain sacred connections to the springs and waterholes. The hot waters that emerge are part of an organic infrastructure that is drawn upon in order to sustain communities and industries in western Queensland.

The artesian waters are largely hidden, other than when groundwater emerges from the discharge areas at springs, seepage into rivers or through pipes directed into drains, troughs and tanks. During droughts these brief moments of hydration contrast against the semi-arid landscapes. Groundwater is the life source of towns and properties; and Roberts lived on a property that drew from the underground source.

Roberts explains that the ancient aquifers resist simple imaging through their enormity, depth and systemic complexity. Robert's work alludes to the possible inability to experience unseen natural structures, suggesting that society is at risk of becoming detached from these landscapes through urbanisation and the increasing environmental pressure on land/water resources that is a result of human activity.

The smooth flat Japanese papers are folded and often dipped in wax, bringing a gentle infrastructure to the work itself. The concertina folds reference a bellow, a contraption created to breathe in order to give air and life to a fire but the geometric shapes created become enclosures, a recurrent theme in the artist's work.

The processes such as the physical layers of paper, the sealant of beeswax, and the placement of paper onto the wooden backing, allude to a western perception of boundaries where front and back express a permanent presence. This is reinforced by the way the artist has used the circular frames and bullet riddled eyelets accentuating the ironies of ongoing colonial land practices. These forms are also symbolic of the celestial and navigation; human measurements and responses to the activities of natural phenomena, again alluding to a fluid boundary.

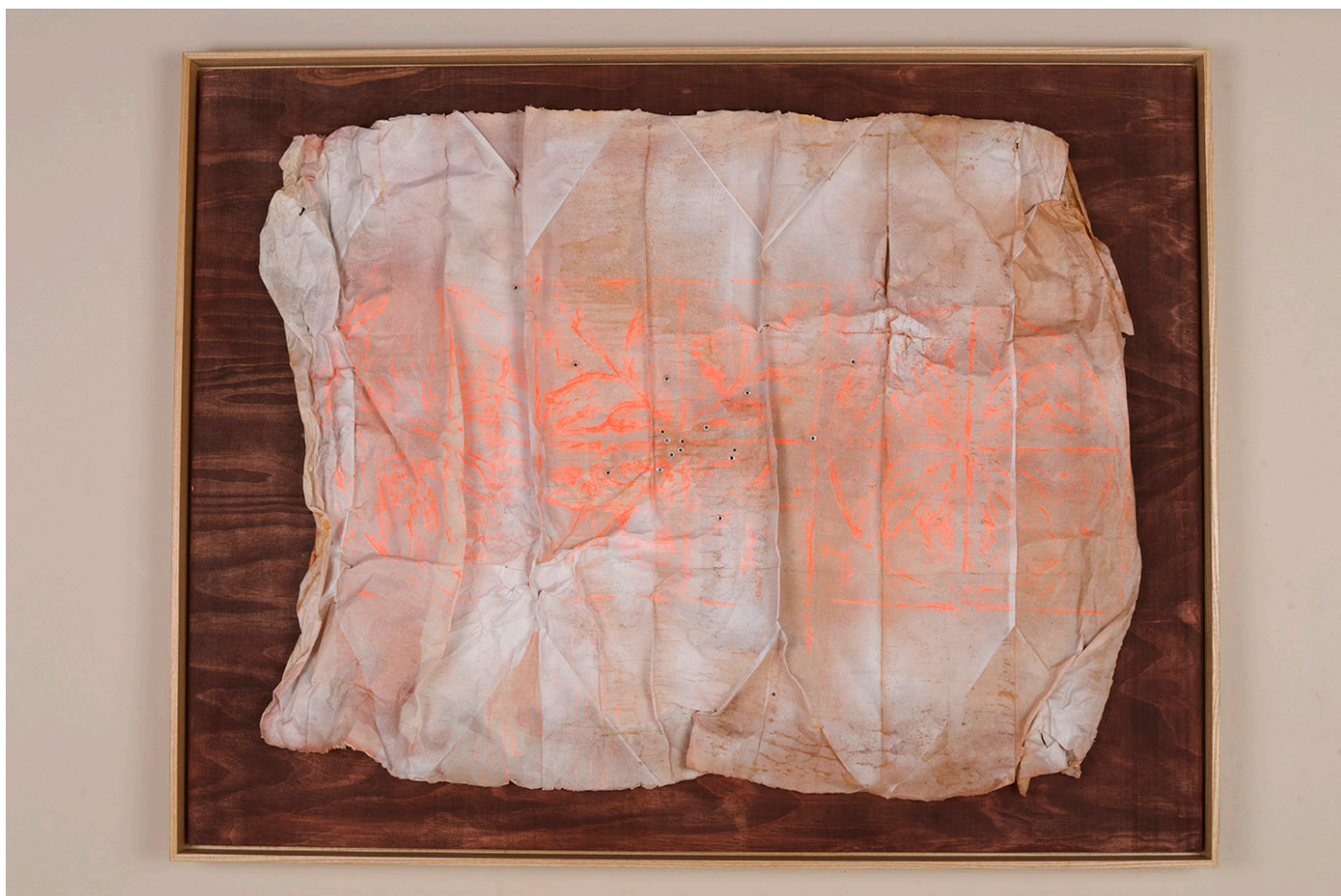
The new works reference the texts, poetry, and collaborations, which have shaped the works during their production. They suggest that we think of the live organic structures of the Artesian Basin and its interconnections to other living landforms; beings with which to form a relationship, proposing that humanity has an innate connection with their environment. This relationship must be respected; acknowledging our unspoken search for meaning and connection, in this world of natural elements and the many unseen structures within the universe.

Compiled from conversations with Jude Roberts

Jude Roberts acknowledges the Gunggari, Bidjarra, Mandandanji and Kooma people of Western Queensland, Maranoa and Nebine areas are the traditional custodians of the land that is the area of her research.

Alexandra Lawson

February 2018



**Jude Roberts**

*These Bodies at the Centre of Things No. 1, 2018*

Kozo and hosho papers, wax, ochre, pencil, eyelets,  
enamel paint mounted on stained plyboard

80cm x 100cm framed

\$1250.00





**Jude Roberts**

*These Bodies at the Centre of Things No. 2, 2018*

Kozo and hosho papers, wax, ochre, pencil, eyelets,  
enamel paint mounted on stained plyboard

80cm x 100cm framed

\$1250.00



**Jude Roberts**

*These Bodies at the Centre of Things No. 3, 2018*  
Kozo and hosho papers, wax, ochre, pencil, eyelets,  
enamel paint mounted on stained plyboard  
80cm x 100cm framed  
\$1250.00





**Jude Roberts**

*These Bodies at the Centre of Things No. 4* 2018  
Kozo and hosho papers, wax, ochre, pencil, eyelets,  
enamel paint mounted on stained plyboard.

56 x 48cm framed

\$750.00



**Jude Roberts**

*The Moon Holds the Water No. 5 2018*

Kozo and hosho papers, wax, ochre, pencil, eyelets,  
enamel paint mounted on stained plyboard.

40 x 44cm framed

\$550.00





**Jude Roberts**

*The Moon Holds the Water No. 6* 2018

Kozo and hosho papers, wax, ochre, pencil, eyelets,  
enamel paint mounted on stained plyboard.

40 x 43cm framed

\$550.00



**Jude Roberts**

*The Moon Holds the Water No. 7* 2018

Kozo and hosho papers, wax, ochre, pencil, eyelets,  
enamel paint mounted on stained plyboard.

37 x 42cm framed

\$550.00





**Jude Roberts**

*The Moon Holds the Water No. 8* 2018

Kozo and hosho papers, wax, ochre, pencil, eyelets,  
enamel paint mounted on stained plyboard.

49 x 43cm framed

\$550.00





**Jude Roberts**

*The Moon Holds the Water No. 9 2018*

Kozo and hosho papers, wax, ochre, pencil, eyelets,  
enamel paint mounted on stained plyboard.

37 x 57cm framed

\$550.00



**Jude Roberts**

*The Moon Holds the Water No. 10, 2018*

Kozo and hosho papers, wax, ochre, pencil, eyelets,  
enamel paint mounted on stained plyboard.

30 x 34cm framed

\$450.00



**Jude Roberts**

*The Moon Holds the Water No. 11 2018*

Kozo and hosho papers, wax, ochre, pencil, eyelets,  
enamel paint mounted on stained plyboard.

40 x 30cm framed

\$450.00



# JUDE ROBERTS

## EDUCATION

- 2015      Doctorate of Visual Arts, Griffith University, Brisbane  
2013      TAE40110 Certificate 1V In Training and Assess. Southbank TAFE  
2011      Bachelor of Fine Arts with Honours (First class), Griffith Uni., Brisbane

## EXHIBITIONS

- 2017      House Conspiracy Showcase, West End, Brisbane  
            *Abbe artist book convention*, Webb gallery, Qld College of Art  
            Jugglers Artspace, *Process and the Temporary Studio*, artists Jude Roberts, Carolyn Watson and Sam Eyles; bringing the studio space into the gallery.  
            *Marie Ellis Drawing Prize*, Jugglers Art Space, Brisbane
- 2016      *Curators in Space; Shift*, Judith Wright Centre for Contemporary arts, Qld. (2016 – 2017)  
            *23 Degrees*, Woolloongabba Art Gallery, Queensland.  
            *Out of the sky she came*, Lithographs and works on paper of 4 artists, POP gallery, Woolloongabba, Queensland.  
            Manly Gallery, Sydney *Art Science nature*, touring exhibition beginning at Redlands Gallery, Brisbane 2014, Museums and Galleries Queensland. Curated by Beth Jackson from a project initiated by artist Jill Sampson. (2014-2016)
- 2015      *Casting Body*, delegate show at *Drawing International Brisbane*, Curated by Kellie O'Dempsey, Griffith Centre for Creative Research, White box, Lvl 4 , Griffith University, Southbank.  
            *Drawing the Artesian*, Solo exhibition, White box and Project Gallery, Qld College of Art, Lvl 4 , Griffith University, Southbank.  
            *Body Politic*, Crane arts, Ice Box - Contemporary artists in Australia investigate place, identity, memory and history through the graphic image. The Crane Arts Centre, Philadelphia.  
            *Mythscales in the Watery Realm Wales–Australia Print School of Art Gallery* Aberystwyth, Aberystwyth University, Wales (2014-2015)  
            *Marie Ellis Drawing Prize*, Jugglers Art Space, Brisbane,
- 2014      *Mythscales in the Watery Realm Wales–Australia Print* Project Gallery, Queensland College of Art Griffith University, Brisbane, Australia  
            *Aquifer*, Exhibition Catalogue Crane Arts, Crane Art Centre, 1400 North American St, Philadelphia  
            *Marie Ellis Drawing Prize*, Jugglers Art Space, Brisbane,
- 2013      *Kedumba Drawing Award*, NSW  
            *'Unravelling the Maranoa'* Belconnen Arts Centre, ACT, August 2013, See Moyer Sayer Jones, *Belonging Great Arts Stories from Regional Australia* 2014.  
            *Marie Ellis Drawing Prize*, Jugglers Art Space, Brisbane,
- 2012      *Document Bimblebox*, Sawtooth Gallery, Launceston, Tasmania.  
            *Rift*, White Canvas Gallery, Brisbane  
            *In a Landscape*, Raygun Projects, Toowoomba  
            *Marie Ellis Drawing Prize*, Jugglers Art Space, Brisbane,
- 2011      *With Bated Breath*, Qld College of Art Honours Graduate exhibition  
            *Water Portraits, Portraits d'eau*, Warren G Flowers Gallery, Quebec, Canada.  
            CPM Print Awards, Tweed River Gallery  
            *Marie Ellis Drawing Prize*, Jugglers Art Space, Brisbane,
- 2009      *Drawing Breath*, Tweed River Art Gallery NSW Murwillumbah  
1992      Queensland Arts Council Gallery, Edward Street, Brisbane.

## RESIDENCIES

- 2017 House Conspiracy, West End, Brisbane (1 month)  
2016 University of Hawai'i at Manoa Print media department, Honolulu (1 month)  
2011 Joshibi University residency, Tokyo (2 months)

## PRESENTATIONS

- 2015 Land Writing (wiping), *Drawing International Brisbane*, Griffith Centre for Creative Research, Qld College of Art, Griffith University, Southbank.  
2013 *Cross Fertilisation*; GUPSA Symposium presentation; *Deep Water collisions of knowledge*, Griffith University, Brisbane.  
2013 World Water Day Symposium  
2013 August, One River Symposia, National Museum of Australia, ACT, The Symposia are curated and facilitated by One River's Curator of Stories Malcolm McKinnon.

## TEACHING

- 2017 Teacher, Print media. Drawing Foundations, Tutor Ideas and Images; Qld College of Art, Griffith University, Brisbane. (2014 – 2017)  
Facilitator Flying Arts  
Founder and Tutor, drawing workshops, Draw4all studio, Brisbane other Brisbane workshops and Regional areas. (2012 – 2017)  
2016 Teacher, Visual Arts, Southbank TAFE (2014-2016)  
2014 tutor, Visual Arts, Southbank TAFE  
2003 Drawing and other arts workshops to school students and community in Regional Centres including Mitchell, Roma, Dirranbandi, Surat, Wycombe (2003-2004)  
2002 arts project, St. Patricks School, Mitchell  
2002 Tutor, drawing, Dunkeld State School (2002-2003)  
2000 Facilitator, Fire and Water Festival, Mitchell  
2000 Public art projects, Booringa Shire Council for Streetscape including design and fabrication of elements in main street, parklands. (1996-2000)

## PUBLISHED WRITING

*Doctorate thesis; Roberts, Judith Drawing the Artesian: Extracting Methods to Visualise Unseen Landscapes*  
*Drawing the Earth*, 2017 on AELA Earth Arts Collective

## COLLECTIONS

The Kedumba Collection, Orange Regional Gallery, NSW  
Griffith Artworks, Griffith University, Brisbane, Qld  
State Library of Queensland, Folio Box Griffith University.

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