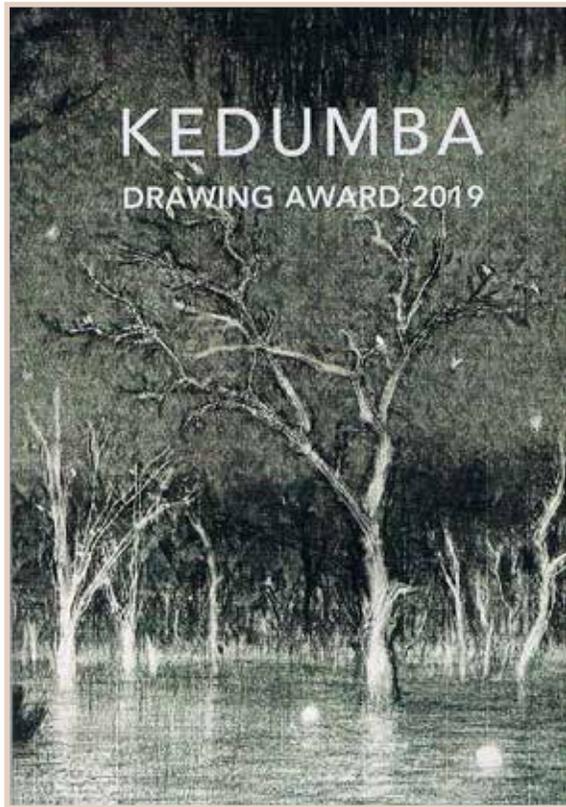


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## THE KEDUMBA DRAWING AWARD

celebrates its thirtieth birthday this year.

Since its inception in 1990 the Collection has acquired over 240 drawings—sourced from the annual Kedumba Drawing Award, approved gifts from artists and other benefactors, and acquisitions by the Artist Trustees and Director on behalf of the Collection.

Artists represented include Elisabeth Cummings, Donald Friend, John Olsen, Lloyd Rees, Jan Senbergs, Margaret Woodward, John Perceval and Margaret Olley.

The Collection moved to Orange Regional Gallery in 2012 and then this year returned to its old home in the headmaster's house at Blue Mountains Grammar School. This year's judge was artist Peter Boggs who selected for acquisition the two works shown here.

Left: Catalogue cover, detail Vicki Parish *Lake Mulwala*, charcoal, acquired 2012

[www.kedumba.org.au](http://www.kedumba.org.au)

<http://www.ozarts.net.au/images/oz-arts/2013-spring-summer/KEDUMBA%20web.pdf>

Opposite:

JANE GIBLIN: *My Son, an Amateur Birder*, ink pigment and pastel. This 2019 drawing is about my son who recently and contentedly became an amateur rather than commercial birder.

I have been researching my father's family which originates in the Furneaux Islands. The project investigates the intersection we find ourselves in, accommodating the return of some of our land and practices to the Aboriginal Land Council of Tasmania.

I seek to honour my family's work and reflect upon and honour the change. Large ink-pigment works on paper, lithographs, photographs and collaboration with geographer and poet, Pete Hay, have toured around Tasmania as I SHED MY SKIN: A FURNEAUX ISLANDS STORY.

Right:

PETA MINNICI: *Looking in; Seeing out — Bundanon*, ink. My technique of mark making, formed intuitively over time, evokes the fragility of remembering by creating a blurring of focus and slowing of viewing time. The drawn line also relates to concepts of memory consisting of a mass of marks designated into what we have seen, heard and felt.

The subject of my work depicts me almost as a voyeur peering from outside through glass windows of Bundanon Homestead during my recent residency.

Capturing both inside and surrounding landscape in one frame, as a play on reflections, allows the internal foyer and staircase to fuse seamlessly with the mountains and trees.

