

outLAND

Tarn McLean & Jude Taggart Roberts

7 May – 31 May 2021

FLOOR SHEET



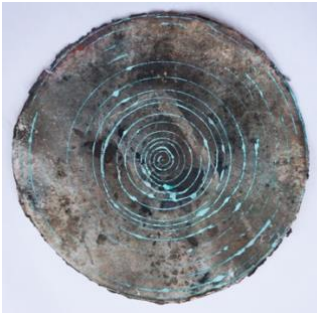
1. Tarn McLean, *Earthwork*, 2020, pigment on ground/wall, dimensions variable

Spiral Boundary Series

The artist has used pre digital cartographer's map making equipment from the Lands Department as drawing tools to reconsider the way that boundaries have been surveyed, drawn, and mapped. The mediums used are mostly found rock sediments and ochres while the turquoise rock pigment is from India.



2. Jude Roberts, *Spiral Boundary Series #1*, 2021, Ink, ochres, sediments on khadi paper, 30cm diameter, \$280



3. Jude Roberts, *Spiral Boundary Series #2*, 2021, Ink, ochres, sediments on khadi paper, 30cm diameter, \$280

Colour Series

This series continues throughout my practice. It allows me to explore the spatial construction and organization where one colour goes down on the surface in turn asking for another. There's firstly a great satisfaction and intriguing potential that occurs at the chance of this colour placement. One colour in a sense asks for another and so on. There's a particular occurrence when places next to each other as opposed to on top of each other. I've worked out that this process is in fact infinite and so on that note I'll never run out of things to make, and on it goes.



4. Tarn McLean, *Colour Series Turquoise Sienna*, 2021, oil on primed paper, 33 x 30cm, \$280



5. Jude Roberts, *Spiral Boundary Series #3*, 2021, Ink, ochres, sediments on khadi paper, 30cm diameter, \$280



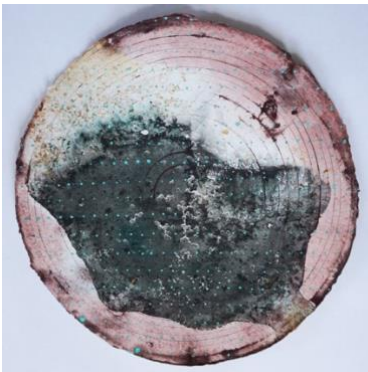
6. Jude Roberts, *Spiral Boundary Series #4*, 2021, Ink, ochres, sediments on khadi paper, 30cm diameter, \$280



7. Jude Roberts, *Spiral Boundary Series #5*, 2021, Ink, ochres, sediments on khadi paper, 30cm diameter, \$280



8. Tarn McLean, *Colour Series, Burnt sienna, yellow ochre, turquoise*, 2021, oil on primed paper, 30 x 33cm, \$280



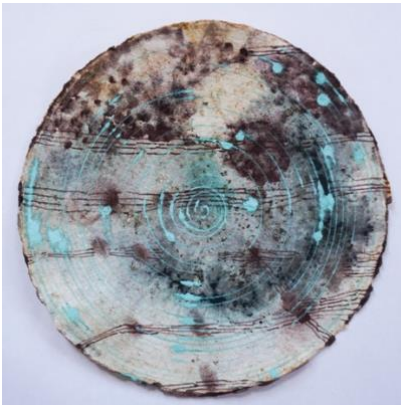
9. Jude Roberts, *Spiral Boundary Series #6*, 2021, Ink, ochres, sediments on khadi paper, 300mm diameter, \$280



10. Jude Roberts, *Spiral Boundary Series #7*, 2021, Ink, ochres, sediments on khadi paper, 300mm diameter, \$280



11. Tarn McLean, *Colour Series Raw Umber, Raw Sienna, Turquoise, Burnt Sienna, Raw Umber, Turquoise, Raw Sienna*, 2021, 29 x 39cm, \$280



12. Jude Roberts, *Spiral Boundary Series #8*, 2021, Ink, ochres, sediments on khadi paper, 300mm diameter, \$280

Chain of Ponds II, 2021.

The title refers to the once predominant water system described by early European explorers in the Murray Darling. The limnological structures of inland Australia consist of rivers, lakes, billabongs, wetlands, and springs. Water naturally is directed by gravity or pressure and stored or filtered into other elements of the watersheds by the fluctuating levels.

In the series of work, the artist has drawn receding water holes over pigments that have been pulled across the paper substrate. The marks formed are highlighted to reveal the interconnections of the groundwater basins that lie beneath.

Today the chain of ponds in the Murray Darling has been diverted, controlled and commodified with subsequent Water Acts allowing unsustainable practices detrimental to inland river communities.



13. Jude Roberts, *Chain of Ponds II, # 1*, 2021, ochre, gesso, ink, gouache and pencil on kozo paper, 66cm x 97cm, \$1100 unframed



14. Jude Roberts, *Chain of Ponds II, # 2*, 2021, ochre, gesso, ink, gouache and pencil on kozo paper, 66cm x 97cm, \$1100 unframed



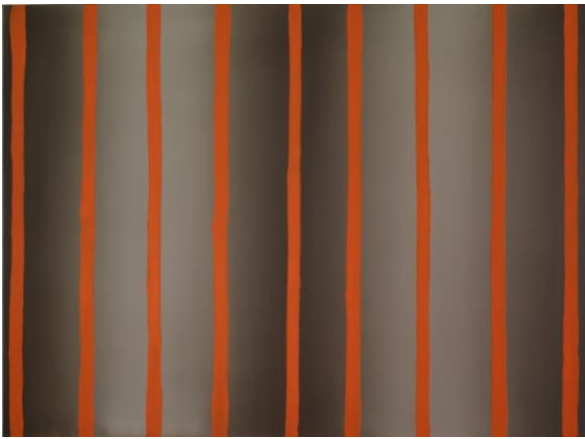
15. Jude Roberts, *Chain of Ponds II, # 3* 2021, ochre, gesso, ink, gouache and pencil on kozo paper, 66cm x 97cm, \$1100 unframed



16. Jude Roberts, *Chain of Ponds II, # 4*, 2021, ochre, gesso, ink, gouache and pencil on kozo paper, 66cm x 97cm, \$1100 unframed



17. Jude Roberts, *Chain of Ponds II, # 5*, 2021, Ochre, gesso, ink, gouache and pencil on kozo paper, 66cm x 97cm, \$1 100 unframed



18. Tarn McLean *Colour Series Raw Umber, Titanium White, Cadmium Orange* 2021, 72cm x 102cm, oil on linen, \$2300



19. Jude Roberts, *Chain of Ponds II, # 6*, 2021, ochre, gesso, ink, gouache and pencil on kozo paper, 66cm x 97cm, \$1 100 unframed

Monochrome

This ongoing body of work is the departure point. At the end of the day colour is light that fills space. Beyond it's ability to spatially organize our way of seeing there's a truth to colour an autonomy that stands alone. This truth extends from pigment to the transparency of support and anchorage. It's undeniable, all of it, and within this, there's a sense of purity that I can only hope that I continue to think of as my ground zero. My place to begin, and I'm guessing I'll end.



Tarn McLean, *MONOCHROME* work, 2021 #1, 95 x 60cm textile ink, ochre and pigment on linen, \$1300

Stones around a Spring (Yantabulla)

Artesian springs and groundwater basins are a vital part of the watersheds that have allowed the existence of communities and industries in inland Australia and have sustained life and cultural connections for Aboriginal people for thousands of years. Near the border of Qld and NSW at Yantabulla on Murrawarri country there are a group of inactive springs, once were pastoral settlements during the late nineteenth century and included a Cobb and Co stop and a Chinese garden which today lay abandoned.

The pages of the book are like circular traces left by the once plentiful discharge of the artesian springs and fold out as a frail but connected concertina. Added materials are pressed during the paper making process while bullet holes pepper the cover embedding the complex layering and histories.

Powell Owen, *Oases to Oblivion: The Rapid Demise of Springs in the South-Eastern Great Artesian Basin*, in *Groundwater* 53, no. 1; 171-178, Australia



Jude Roberts, *Stones around a Spring (Yantabulla)*, 2019, 300mm diameter x 16mm, kozo paper pulp, khadi paper, ink, gouache, natural sediments, unprocessed cotton, dried prickly pear, \$600.



Tarn McLean, *Colour Series Raw Umber, Paynes Grey, Camium Red*, 2021, 150cm x 200cm. Oil on Cotton twill, \$4700

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