Jock Alexander: Of This Place
Bathurst Regional Art Gallery
Forest elbow - Descent from the Mountain 1995-2020, oil on canvas, 122 x 152 cm. Courtesy of the artist.
Jock Alexander: Of This Place
Bathurst Regional Art Gallery
17 October – 6 December 2020
Jock Alexander working en plein air creating *Conrod eucalypt* 2020 watercolour. Photo: Courtesy of the artist.
Contents

Foreword 3
Emma Collerton, Curator
Bathurst Regional Art Gallery

Reflections On Place 7
Jock Alexander

Artist Biography 19

List of Works 38

Acknowledgements 40
Crested pigeon and Wahluu 2002, raw earth, carbonised wood and acrylic binder on composition board, 40 x 30 cm. Courtesy of the artist.
Bathurst Regional Art Gallery (BRAG) is pleased to present Jock Alexander: Of This Place as part of the gallery’s ongoing focus on presenting the work of artists who live and work in the region.

As you venture up to Mount Panorama/Wahluu, you experience the landscape that Oberon-born, Bathurst-based artist Jock Alexander greatly admires. Just as one might associate the Australian Modernist Jeffrey Smart with concrete-jungle cityscapes or the French Impressionist Claude Monet with haystacks in a field at different times of the day, the sun-drenched Mount Panorama/Wahluu landscape adorned with hardy eucalypts and its famous race track could be seen as ‘Jock country’.

His connection to Mount Panorama/Wahluu is one of respect fostered over the decades. Jock has written an insightful essay (page 7) that charts his artistic journey but also reveals his deep connection to the mountain, stemming from his childhood attendance at the car races with his family to more recently living and working in its shadow: Mount Panorama/Wahluu has become his ‘studio’.

Jock’s dedication to the mountain is unwavering, as illustrated in this survey exhibition at BRAG. He has mapped it and, through his quest for knowledge, forged friendships with the local Wiradyuri Elders. During his walks and when painting en plein air (or outdoors), Jock collects eucalyptus gum that he transforms into pigments and uses in creating his sublime watercolour drawings of different Mount Panorama/Wahluu vistas. Similarly, when employed in the media industry, Jock embraced changes in technology, such as adapting the CYMK colour-printing process to his practice. This resulted in the creation of a series of evocative paintings, including Wahluu 2017, part of the BRAG collection. The earliest painting in this survey, Vincent Fango 1994, fuses his admiration for the Dutch artist Vincent van Gogh with his car-racing heritage, and alludes to the wit, strong draughtsmanship and thoughtfulness that Jock’s practice would evolve into, and which is showcased in this Jock Alexander: Of This Place exhibition.

Special thanks to Jock Alexander for his professionalism and dedication in all aspects of seeing this exhibition come to fruition. BRAG acknowledge the financial and program support provided by Bathurst Regional Council, Create NSW and the Bathurst Regional Art Gallery Society Inc (BRAGS).

Emma Collerton
Curator
Bathurst Regional Art Gallery
September 2020
Threshold 2002, raw earth, carbonised wood and acrylic binder on composition board, 40.5 x 33 cm. Courtesy of the artist.
The dipper 2002, raw earth, carbonised wood and acrylic binder on composition board, 40.5 x 33 cm. Courtesy of the artist.
On the way back to Oberon 1960 - Jack Brabham 2004, oil on board, 40 x 32 cm, Courtesy of the artist.
I have early memories of drawing and, later, of encouragements and epiphanies that, on reflection, made my path to becoming an artist almost inevitable. I can clearly remember in 1960, aged four, after our first trip to the Mount Panorama car races, travelling home to Oberon perched on the rear parcel shelf of our Holden FB, in the afterglow of the visceral thrill of the noise and speed. I had never seen or felt anything like it. My big brother and I had a drawing competition not long after. My father, Cam, judged my drawing the winner as I had captured “speed”. Perhaps that is why I like racing cars, and Mount Panorama/Wahluu, and maybe even why I’m an artist!

My maternal grandparents, Dr Herbert and Janet Huff Johnston (née Glasson), were avid art gallery goers and collectors; the walls of their Sydney home were covered with paintings, drawings and prints (and books!). Herbert had a talent for painting, and was good friends with artist Antonio Dattilo Rubbo, champion of the Sydney Moderns and teacher of Donald Friend, Margo and Gerald Lewers, Frank Hinder and Arthur Murch. As a young medical graduate, Herbert attended the art and musical weekends at Dr Charles Moffitt’s Callan Park Mental Hospital residence at Lilyfield (“...a connoisseur in all things artistic” with “…every available wall space covered with pictures”)1. They became close friends. The esteemed watercolourist J.J. Hilder was an earlier enthusiastic attendee of these artistic weekends.

My parents, Campbell and Janet Alexander, also had a keen interest in the arts. Regularly my siblings and I were taken to exhibitions, theatre and musical performances. There were always musical instruments and hobby materials at hand. We moved to Bathurst in 1962 where, in 6th class at Bathurst Public School, my teacher had me paint a series of images, including former British Prime Minister Winston Churchill, a Digger, and a tank for a class project while the other children did schoolwork! We lived not far from Mount Panorama, with family friends living on the Mount, and often played in the bush up and down the Esses and in McPhillamy Park, and along with my siblings, I sold programmes at race meetings for pocket money.

In 1968, I went to boarding school in Sydney for a couple of years. I was terribly homesick but took up black-and-white photography (there was a darkroom I could access after school) and electric guitar, magic tricks and athletics.

A particular racing car, a white 1967 Ford Mustang with green racing stripes, had captivated me that Easter in Bathurst, and it became an adolescent obsession.

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1 Letter from Dr Herbert Huff Johnston to Janet Glasson, 1930.
Photos, drawings, paintings and cartoons evolved into corresponding and socialising with the driver, flawed genius Ian “Pete” Geoghegan.

The family moved to our grandmother’s house in Sydney in 1970, the one full of art. “Art” as such didn’t really happen for me at Cranbrook School: the legendary art master Justin O’Brien, who had nurtured Martin Sharp and Peter Kingston (and many others), had just retired. He had taught my father and uncles in the 1940s and 1950s and when my older brother turned up in 1966 he realised he had been there quite long enough and headed off to Rome.² I drew images of Peanuts and Disney characters, racing cars and athletes, and copied Ronald Searle’s Molesworth illustrations and Rex Morston’s The Goons record cover art all over my schoolbooks. It never crossed my mind to become an artist until the end of my final year at school. I read my mum’s copy of Lust for Life - A Story of Vincent van Gogh (Time-Life’s The World of van Gogh at my elbow), and that was it! I began copying Vincent’s drawings and paintings while studying for the Higher School Certificate.

Starting the foundation year for Painting, Sculpture and Graphic Design at the National Art School in 1974, I found my people: lifelong friends, and helpful, competent, old-school art teachers. First year was encouraging; learning fundamentals, drawing and painting prolifically, copying plates from Gray’s Anatomy and Leonardo da Vinci, meeting artistic allies and mentors, and going to exhibitions and gigs. During the second year, the abstract versus figurative ‘isms and schisms’³ were in full play. A painting tutor even told me, “…If you’re not abstract, you’re not an artist.”⁴ Sheesh! Fortunately, there were a lot of natural drawers like me, and I did learn of the benefits of looking at paintings and life abstractly. At art school was also the first time I had knowingly met Aboriginal people. In primary school we were taught the “Captain Cook discovered Australia...” story, but that was it.

I took Vincent’s maxim of “Not a day without a line”⁵ as gospel, and devoured brilliant, inspiring exhibitions of Brett Whiteley and Tim Storrier at Bonython and Robin Gibson Galleries, Martin Sharp at Hogarth and Coventry, Holdsworth for Lloyd Rees and Sidney Nolan and traditional Aboriginal Art also at Hogarth Galleries, leavened by fantastic contemporary art, film, radio and music. I also had a studio in Bathurst, where I was painting landscape, still life and portraits.

² Morning interview: Justin O’Brien, Mornings with Margaret Throsby, ABC Classic FM, 1 August 1995.
⁴ National Art School teacher in conversation with the artist 1974.
⁵ Letter from Vincent van Gogh to his brother Theo van Gogh, January 1881.
Life and limb 1995-6, oil on canvas, 180 x 130 cm. Courtesy of the artist.
Track maps 2001, raw earth, carbonised wood and tar on composition board, 84 x 109 cm. Courtesy of the artist.
Some of my watercolours were incidentally seen by 28-year-old Tim Storrier in 1976. He promptly employed me to help hand-colour an edition of his *Point to slash with interior rag* etching, and thus I was introduced to sable brushes and professional watercolour paint and paper. This was very helpful and encouraging.

I held my first exhibition, *Jock Art Show*, in November 1976 at the Arts Council Gallery, East Sydney, of Bathurst landscapes and portraits of art school friends. It was successful enough to head overseas. Not really enjoying the traveling part of travel, I went straight to my art heroes: the Louvre for da Vinci, the Rijksmuseum for Rembrandt and Vermeer, the Tate for Turner, the Jeu de Paume and Kröller-Müller for the Post Impressionists. My father organised a celebration of my 21st birthday in the Van Gogh Museum in Amsterdam, with my parents, sister and Dutch friends of my father. These mythical paintings that I had only seen in books became tangible. I could see the hand of the artist, and the materials they used. Viscerally beautiful objects made with astounding skill, energy, poetry and potency. I felt of these artists as being my spirit ancestors, mentors and teachers.

I spent two months in Kandy, Sri Lanka, and two months in Kovalam, India, drawing and painting constantly. I loved the artistry of the temples, shrines and decorative art of local artisans. I realised just how fortunate I am, and knowing I had enough basic talent, the opportunity and a burning artistic ambition, why wouldn’t I aim for the stars? I returned to Bathurst, my Arles in the South, and set about it. I worked hard at my drawing and painting but had no local artist friends, eventually drifting back to the Eastern seaboard in 1978, where I painted, played in bands and had exhibitions. In 1984 a neighbour, Jill Margo, then letters editor of the *Sydney Morning Herald*, invited me to contribute cartoons to the letters page. Art in the mass media! Another of Vincent’s ambitions. Yes, please!

I joined a fantastic and diverse group of creative artist-journalists (and musos) in a collegiate culture that grew to become greater than the sum of its parts. It felt like the best job in the world. For the first years of my career, newspapers were printed in black-and-white, so I initially used pen and ink. Artist and cartoonist Michael Leunig’s monochrome watercolours later inspired adding tonal washes. Sable brushes and quality watercolour paper was supplied stationery.
With fantastic tonal-painting training and image-concept refining, we had a lot of creative freedom – it was a “most congenial way to buy time for serious painting”.⁶

Colour was introduced into newspapers in 1987, our work printed via the CMYK colour separation process. I realised then that, theoretically at least, I only needed three tubes of paint: Cyan (blue), Magenta (red) and Yellow. The K in CMYK means Key or Black. A revelation! Using a palette of Phthalo Blue, Alizarin Crimson and Cadmium Yellow Pale, I began making experimental CMYK paintings in Bathurst in 1995. A 2017 experiment using pure CMY colours and masking fluid (the British artist J.M.W Turner used masking fluid) is Wahluu, now in the collection of Bathurst Regional Art Gallery. In this painting, I replaced “Mount Panorama” lettering with its original name, “Wahluu”.

In 1994, with a group of local artists, we held the inaugural Fango Art Show - A Brush with Speed, at A Café and later at Warpstanza Gallery in Bathurst. Programmed during raceweek, it showcased artists’ responses to the phenomenon at Mount Panorama each year, love or loathe it. Vincent Fango (if Van Gogh had been a racing-car driver) became our patron saint. I explored the parallels between racing and drawing (engaging reflexes, instinct, hand-eye co-ordination, intellect, technology), the racing line, the aesthetics, and the surreal beauty of the track through the bush.

My paternal grandmother was a Ranken and I knew we were somehow related to the colonial Rankens of Mount Rankin⁷, Bathurst. George Ranken of Bathurst is my great great great grand uncle. He and his family arrived in 1823 (their original house Kelloshiel is in Mill Lane, Eglinton), a year before martial law was declared in Bathurst with the local Wiradyuri. I only learned about this in 1994 when I read Theo Barker’s A History of Bathurst (1992), which detailed the “human debacle” and “...a desperate and tragic cycle of events occurring which lead to the decimation of local Aboriginals...”⁸

This was a revelation to me. I was then living in Kelso, close to the site of the “potato field” killings of Wiradyuri people in May 1824. This colonial conflict at Bathurst became a major, ongoing theme in my practice.

In 2001, I managed to buy a house in the shadow of Mount Panorama/Wahluu and began dividing my time between Bathurst and Bondi. Having come “home” and loving

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⁷ Email from Jock Alexander to Emma Collerton, 29 September 2020: “The family name is definitely spelt Ranken. Please see George Rankin entry on Australian Dictionary of Biography website: http://adb.anu.edu.au/biography/ranken-george-2572. Mount Rankin and Rankin Street were misspelled. Rankins Bridge spelling was corrected to Rankens Bridge when it was rebuilt in recent decades. There’s an information sign about it at the southern approach to the bridge.”
Vincent Fango 1994, synthetic polymer paint on wood panel, 38 x 30 cm. Courtesy of the artist.
Cyan (top), magenta (top right) and yellow (bottom left) layers. A combination of magenta and yellow (bottom right).
Wahluu 2017, synthetic polymer paint on canvas, 50 x 60 cm, Collection Bathurst Regional Art Gallery. Purchased 2017.
Ghost gum Sulman Park, Mount Panorama/Wahluu 2020, oil on canvas, 100 x 75 cm. Courtesy of the artist.
Western cartography, I made map artworks of this place, Mount Panorama/Wahluu, the contour lines, creeks, roads and the track. I also sought a local palette. Popular artist pigments “Sienna” and “Umber” are named after the Italian Renaissance sources of the natural earths in Siena and Umbria, so I kept an eye out for local Wahluu natural-earth pigments. I found chocolate browns, red and yellow earths, and charcoal. Grinding the locally sourced pigments to powder and mixing them with acrylic binder or wattle gum, I had a local palette, expanded with commercially available kaolin clay and tar. This local palette eventually filtered into my figurative paintings. Following my nose, I also found that eucalyptus gum is water-soluble and makes good ‘ink’, and a native reed growing in the local creeks (Phragmites australis) makes excellent carved pens.

I left journalism in 2010, studied film and animation, and drew and painted the east coast and Bathurst landscapes. It was not until 2013 that I finally met a descendent of the local Wiradyuri Dinawan Dirrabang (Uncle Bill Allen Jr). It has been good to connect and talk in a spirit of truth and reconciliation. The co-naming of Mount Panorama/Wahluu in 2014 was a watershed moment, for the Bathurst community and for me.

In 2016, I was fortunate to attend a watercolour workshop with Albert Namatjira’s grandson Kevin, who I could see used Albert’s palette and techniques. At his elbow, I learnt some very surprising, counterintuitive “tricks of the trade”, some curiously close to my CMY painting process. One was that he used no earth pigments, and in places quite strong yellow under paint. He also used Cerulean Blue in some skies, which I had not used in years because it is semi-opaque, to create an atmospheric perspective effect when distant mountains are painted over it in Ultramarine Blue.

I moved to Bathurst full-time in 2017 and returned to first principles, drawing my environment en plein air, with eucalyptus gum and local reed pens. My work developed to embrace hybrid gum, CMY, Namatjira/Battarbee and masking fluid watercolours, and then progressed on to pure CMY synthetic polymer paint on canvas paintings. My continued fascination with Wahluu and the surrounding Bathurst landscape recently inspired me to develop larger-scale oil paintings with more overt narrative content and I am looking forward to embarking on the marriage of my watercolour discoveries with the much broader range of effects achievable with oil paints.

Jock Alexander
September 2020
Jock Alexander in front his Wahluu painting at Bathurst Regional Art Gallery, October 2017 (Bathurst Art Fair). Photo: Courtesy of the Western Advocate.
Education
1961 Oberon Public School
1962 - 67 Bathurst Public School
1968 - 73 Cranbrook School, Sydney
1974 - 76; National Art School East Sydney
1982 - 83 - Bachelor of Visual Art (painting)
2010 Randwick TAFE
- Certificate IV Interactive Digital Media
2011 Sydney International Film Institute Randwick TAFE
- Advanced Diploma Screen and Media

Art Tuition
1995 to Present Drawing, watercolour, illustration and cartooning
workshops in Public and Private Infants / Primary
and Secondary Schools, Community Colleges,
Regional Galleries, bespoke workshops and
private lessons

Illustration
1984 Illustrations and cartoons for the Sydney Morning
Herald and The Australian newspapers
to 2010
2004 Illustrations for Australian Fossil & Mineral Museum,
Bathurst
2003 34 Illustrations for documentary Buried Alive
ABC TV

Film and Television Production
2006 3 x series of 13 x 6 mins TV series of Fango Fables
and Getting Arty With Marty for WARP TV on
TVS Sydney and C31 Melbourne
to 2009

Selected Solo Exhibitions
2019 Pop-Up Art Show, Old Peel School Hall
2013 Plein Air Watercolours,
Damien Minton Gallery, Sydney
2003 Recent Paintings,
Bathurst Regional Art Gallery Foyer
2002 Dirt Art, Zeigler’s Café, Bathurst
1996 Illustrated Art - Artist of the month,
Dubbo Regional Art Gallery Foyer
1996 Whims and Passions, Grape Vine Café:
A Dubbo Regional Art Gallery Outreach Exhibition
1996 Portraits, A Café, Bathurst
1995 Paintings, A Café, Bathurst
1985 Paintings and Watercolours, Bondi Pavilion Gallery
1983 Points in Gradation, Nicholson Street Gallery, Balmain
1976 Jock Art Show, Arts Council Gallery, East Sydney

Selected Group Exhibitions
2006 Behind the Lines: The year’s best cartoons,
National Museum of Australia
2005 Behind the Lines: The year’s best cartoons,
National Museum of Australia
2005 Fango Art Show, Warpstanza Gallery, Bathurst
2004 Behind the Lines: The year’s best cartoons,
National Museum of Australia
2004 Golden Westies, Warpstanza Gallery, Bathurst
2004 The art of contemporary illustration,
New Contemporaries Gallery, Sydney
2001 Bringing Down the House: The year’s best cartoons,
Old Parliament House, Canberra
2000 It’s A Guitar Shaped World 4,
Tamworth Regional Art Gallery
1999 A Summer Crop, Bondi Pavilion Gallery
1998 It’s A Guitar Shaped World 2,
Tamworth Regional Art Gallery
1998 Crickart, Bat and Ball Hotel, Surry Hills, Sydney
1997 Alc-Art, Bat and Ball Hotel, Surry Hills, Sydney
1997 Jock and Ella Art Show, Bondi Pavilion Gallery
1996 The View From Here, MASC Gallery CSU, Bathurst
1996 Portraits and Landscapes, A Café, Bathurst
1995 Fango Art Show, A Café, Bathurst
1994 Fango Art Show, A Café, Bathurst
1990 Press Gang, North Sydney Contemporary Gallery
1988 Fairfax Newspaper Artists, Bondi Pavilion Gallery
1982 Paintings and Watercolours, Bondi Pavilion Gallery
1978 Wild Colonial Boys, Pigments and Palettes, Bathurst
1975 Young Artists, Macquarie Galleries, Sydney

1975 Young Artists, Macquarie Galleries, Sydney
Found fireplace Wahluu 2020, which is a source of raw earth, burnt earth and charcoal pigments. Photo: Courtesy of the artist.
Eucalyptus gum and reed pen display, Waverley Library Galleries 2017. Photo: Courtesy of the artist.
Rebarking dendroglyph 2018, eucalyptus gum on paper, 29.7 x 21 cm. Courtesy of the artist.
Eucalypt roots 2017, eucalyptus gum and watercolour on paper, 29.7 x 21 cm. Courtesy of the artist.
Jock Alexander working en plein air creating *Heat, smoke and dust* 2019 watercolour. Photo: Courtesy of the artist.
Heat, smoke and dust 2019, eucalyptus gum and watercolour on paper, 29.7 x 42 cm. Courtesy of the artist.
Location of Conrod eucalypt 2020 watercolour. Photo: Courtesy of the artist.
Conrod eucalypt 2020, eucalyptus gum and watercolour on paper, 29.7 x 42 cm. Courtesy of the artist.
Jock Alexander working en plein air creating Gate post (left) 2020, watercolour. Photo: Courtesy of the artist.
Gate post (left) 2020, eucalyptus gum and watercolour on paper, 29.7 x 42 cm. Courtesy of the artist.
Towards Cherry Tree Hill 2020, eucalyptus gum and watercolour on paper, 29.7 x 42 cm. Courtesy of the artist.
Wahluu Wilburagil (mistletoe) 2019, eucalyptus gum and watercolour on paper, 29.7 x 42 cm. Courtesy of the artist.
Gate post (right) 2020, eucalyptus gum and watercolour on paper, 29.7 x 42 cm. Photo: Courtesy of the artist.
Three Wahluu eucalypts 2019, eucalyptus gum and watercolour on paper, 29.7 x 42 cm. Courtesy of the artist.
Hot eucalypt 2020, eucalyptus gum and watercolour on paper, 29.7 x 42 cm. Courtesy of the artist.
Apple blossom and Wahluu 2018, eucalyptus gum and watercolour on paper, 42 x 29.7cm. Courtesy of the artist.
Macquarie Wambool in flood 2016, eucalyptus gum and watercolour on paper, 29 x 42 cm. Courtesy of the artist.
Wahluu yellowbox 2019, eucalyptus gum and watercolour on paper, 29.7 x 42 cm. Courtesy of the artist.
List of Works

**Vincent Fango** 1994 (page 13)
synthetic polymer paint on wood panel
38 x 30 cm
Courtesy of the artist

**Forest elbow** 1995
oil on canvas
61 x 160 cm
Courtesy of the artist

**Reid Park, Mount Panorama/Wahluu** 1995
synthetic polymer paint on canvas
60 x 106 cm
Courtesy of the artist

**Life and limb** 1995-6 (page 9)
oil on canvas
180 x 130 cm
Courtesy of the artist

**Forest elbow - Descent from the Mountain**
1995-2020 (cover image)
oil on canvas
122 x 152 cm
Courtesy of the artist

**First time drunk - In the shadow of Mount Panorama** 2001
oil on board
33 x 40 cm
Courtesy of the artist

**Track maps** 2001 (page 10)
raw earth, carbonised wood and tar
on composition board
84 x 109 cm
Courtesy of the artist

**Threshold** 2002 (page 4)
raw earth, carbonised wood and acrylic binder on composition board
40.5 x 33 cm
Courtesy of the artist

**The dipper** 2002 (page 5)
raw earth, carbonised wood and acrylic binder on composition board
40.5 x 33 cm
Courtesy of the artist

**Crested pigeon and Wahluu** 2002 (page 2)
raw earths and acrylic binder on wood panel
40 x 30 cm
Courtesy of the artist

**On the way back to Oberon 1960 - Jack Brabham** 2004 (page 6)
oil on board
40 x 32 cm
Courtesy of the artist

**A lift with Big Pete - Lotus Europa** 2004
oil on board
44.3 x 37.8 cm
Courtesy of the artist

**Macquarie Wambool in flood** 2016 (page 36)
eucalyptus gum and watercolour on paper
29.7 x 42 cm
Courtesy of the artist

**Eucalypt roots** 2017 (page 23)
eucalyptus gum and watercolour on paper
29.7 x 21 cm
Courtesy of the artist

**Wahluu** 2017 (page 15)
synthetic polymer paint on canvas
50 x 60 cm
Collection Bathurst Regional Art Gallery. Purchased 2017

**Rebarking dendro glyph** 2018 (page 22)
eucalyptus gum on paper
29.7 x 21 cm
Courtesy of the artist

**Apple blossom and Wahluu** 2018 (page 35)
eucalyptus gum and watercolour on paper
42 x 29.7 cm
Courtesy of the artist

**Three Wahluu eucalypts** 2019 (page 33)
eucalyptus gum and watercolour on paper
29.7 x 42 cm
Courtesy of the artist

**Heat, smoke and dust** 2019 (page 25)
eucalyptus gum and watercolour on paper
29.7 x 42 cm
Courtesy of the artist

**Blakeley’s red gum** 2019
eucalyptus gum and watercolour on paper
29.7 x 42 cm
Collection Mark Adams
Wahluu applebox 2019
eucalyptus gum and watercolour on paper
29.7 x 42 cm
Courtesy of the artist

Wahluu Wilburagil (mistletoe)
2019 (page 31)
eucalyptus gum and watercolour on paper
29.7 x 42 cm
Courtesy of the artist

Wahluu yellowbox 2019 (page 37)
eucalyptus gum and watercolour on paper
29.7 x 42 cm
Courtesy of the artist

Imaginary dendroglyph 2019
eucalyptus gum on paper
29.7 x 42 cm
Courtesy of the artist

McPhillamy Park,
Mount Panorama/Wahluu 2020
oil on canvas
75 x 100 cm
Courtesy of the artist

Ghost gum Sulman Park,
Mount Panorama/Wahluu 2020 (page 16)
io on canvas
75 x 100 cm
Courtesy of the artist

Hot eucalypt 2020 (page 34)
eucalyptus gum and watercolour on paper
29.7 x 42 cm
Courtesy of the artist

Conrod eucalypt 2020 (page 27)
eucalyptus gum and watercolour on paper
29.7 x 42 cm
Courtesy of the artist

Gate post (left) 2020 (page 29)
eucalyptus gum and watercolour on paper
29.7 x 42 cm
Courtesy of the artist

Gate post (right) 2020 (page 32)
eucalyptus gum and watercolour on paper
29.7 x 42 cm
Courtesy of the artist

Towards Cherry Tree Hill 2020 (page 30)
eucalyptus gum and watercolour on paper
29.7 x 42 cm
Courtesy of the artist
I am so very grateful to my parents Cam and Jan Alexander, my siblings, and daughter Ella for their unconditional patience, love and support, artist friends and allies Geoff Harvey, Reg Lynch, Tony Wieruszewski, Glenn Woodley, Steven Moore, Shane Summerton and Lloyd Kelemen. Gallery/Café exhibition impresarios Mark & Mario (A Café) and Ross McDonald (Warpstanza Gallery). Newspaper patrons protectors James Fairfax, Jill Margo and John Moses. Art School teachers and mentors Tiiu Reissar, Olga Kardos, Roy Fluke and Brian Dunlop. Primary School teacher Neil Adamson. Tim Storrier and Martin Sharp, friends Simon Storey and Megan Rawlings, and of course, our Vincent.

I would like to thank BRAG Director Sarah Gurich for the opportunity to exhibit in my hometown regional gallery, the curator of this exhibition Emma Collerton for her profound support and advice through this process, and to Gallery staff Jo Dicksen, Julian Woods and Joel Tonks. And thanks to Dinawan Dirrabang (Uncle Bill Allen Jr) and the local Wiradyuri Elders for their grace, perseverance, candour and good humour.

Jock Alexander
Site of Ghost gum Sulman Park at Mount Panorama/Wahluu 2020 painting.