The Crace Field Study was convened by John Reid and field co-ordinated by Heike Qualitz and John Reid, Environment Studio, School of Art, Australian National University. The Crace Field Study is a science-arts collaboration with The Crace Study in the People and Place research program led by Professor Helen Berry at the University of Canberra. The Environment Studio gratefully acknowledges funding for the Study from Goodwin Aged Care Services Limited, ACT; PBS Building, ACT; The District Café; Connections Community Development, ACT, and their Crace Community Facilitator, Erin Schrieber.

Many thanks for access to the following venues:
- The Central by Goodwin
- The District Cafe - Bar
- Crace Early Learning
- Diyaluma Curry House
- Crace Community Development Office

For more information about The Crace Field Study: http://soa.anu.edu.au/environment-studio/crace-field-study

Catalogue Design: Heike Qualitz
November, 2014
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Crace
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Crace is a new development in Canberra, Australia, which will accommodate around 4,000 residents in 1,500 homes when completed in 2015. It is designed as a ‘mini-city’ with a shopping centre surrounded by a high-density urban precinct, which in turn is surrounded by large and small suburban homes of different types. Key aspects of the design of Crace were based on best practice to create an attractive and safe neighbourhood that promotes fun activities, social interactions and sustainable living. Crace is built to a ‘walkable’ grid with 25% of total land for common use, including walking/bike paths, and access to bus stops, parks, and shops. Current thinking is that these design features will also have long-term benefits for the health and wellbeing of Crace residents. But is this true? The Crace Study aims to test this idea.

Informed by The Crace Study results; challenged on location by Prof Helen Berry; grounded by consultations with members of the Crace community; and inspired by personal field observation and inquiry in Crace, artists participating in The Crace Field Study have produced a folio of fine art work that: (i) meets individual curriculum requirements for enrolled students; (ii) integrates with The Crace Study research methodologies; and (iii) contributes to The Crace Study communication strategy.

The Crace Study
People and Place in Australia
Faculty of Health
University of Canberra

Successful cities of the future will need to promote, in flexible and reliable ways, healthy and sustainable ways of living for diverse types of people. The Crace Study run by the University of Canberra is a yearly survey on what it is like to live in Crace. It aims to shed light on what makes somewhere a great place to live - and what doesn't! In particular the Crace Study examines how home and neighbourhood can promote healthy and sustainable ways of living for all kinds of Australians (e.g. ‘time-pressed couples with children’, ‘connected retirees’ and ‘marginalised Australians’; see Berry et al., 2008). From 2012 to 2017 residents are being surveyed at key stages in the Crace’s development (the first survey was in Spring 2012 before the main parks and shops were completed). The survey results are being examined to gauge relationships between health, sustainable behaviours, urban form characteristics, and the demographic characteristics defining different kinds of Australians. Over the years, it will be possible to see how the completion of the streets, paths and amenities like parks and shops has affected people’s behaviour and health, including their physical activity and health, neighbourhood social participation, sense of belonging and wellbeing.

Professor Helen Berry, University of Canberra, and The Crace Study scientists have worked with artists participating in the 2014 Crace Field Study.
Discussions to implement a 2014 Field Study program focused on the new suburb of Crace, Gungahlin, ACT, began in early December 2013. It was Professor Helen Berry, Associate Dean Research, Faculty of Health, University of Canberra (UC), and lead researcher of the ‘People and Place’ research program, who raised the prospect of a Crace Field Study with John Reid, Environment Studio co-ordinator, School of Art, Australian National University (ANU). Helen’s well-established research project, ‘The Crace Study’ (part of the ‘People and Place’ program), could provide an excellent scholarly foundation for the production of fine art in response to the suburb of Crace – a suburb conceived to promote sustainable and healthy suburban living. Located 15 minutes from the ANU School of Art, this prospective field location had a lot going for it – available on impulse to the discerning visual artist eye. There was a catch. The Environment Studio had zero budget. This daunting red light turned green when in February 2014 Goodwin Aged Care Services, a major player in Crace’s development with its apartment complex, The Central, and personified by the impeccable Jim Purcell, acting at the time as CEO, committed sufficient funds to make a Crace Field Study viable. The Central’s builder, CBS Building, came to the funding party too. The Environment Studio had pacemakers. A program schedule (100% externally funded) and promotional documents were immediately prepared and circulated. Prevailing circumstances traceable back to the condition of the tertiary education sector at large had instigated changes to the Field Study generic procedure. The trademark three field trips to the same location mixed with intervening periods of studio development and delivering a public exhibition would persist; but, the fieldwork would be undertaken in non-teaching periods. The hard-won status of sustained fieldwork as an integral part of the weekly timetable for advanced undergraduate research projects had bitten the dust – another type of climate change impact. Now undergraduate students would participate through enrolment in an Elective Study, which would conclude after only the second field trip with an end of semester assessment. Visual artist, lecturer and accomplished Field Study Co-ordinator, Heike Qualitz, was engaged to offer the Elective Study. Honours and postgraduate students would still register in the Study’s three field trips as a field research component of their major study or course program. The first Field Study field trip is crucial – it canvases the lay of the land. Five formal briefings, in situ, were organised for the orientation of artists. Helen Berry, UC, spoke about ‘The Crace Study’, Jim Purcell, Goodwin Aged Care Services, outlined the design considerations applicable to senior citizen tenancy of ‘The Central’. Rebecca Palmer-Brodie, Coordinator, Bush on the Boundary, Conservation Council ACT Region, gave a comprehensive account about flora and fauna during the Crace Field Study: As it happened. John Reid

Artist Briefing with Helen Berry (standing). Recreational Park, Field trip 1, March 2014, photograph: John Reid

Artist Wrap-up, Hilltop Reserve, Field trip 1, March 2014, photograph: John Reid
’Living on the urban edge’. Hoa Luu, Design Manager, CIC Crace Pty Ltd., recounted the processes associated with ’The Development of Crace’. And finally, Andrew Mackenzie, UC, posed the question ‘Why does Crace look the way it does?’

The second and third field trips are configured to support individual artist research – targeted meetings, personal field observations and material/data gathering. A surprising outcome of the program’s procedural modifications (think swings and round-abouts) was the impetus for a Field Study exhibition in June – before field trip three. Riding on the backs of the undergraduates (10 artists) and their bulging assessment folios, a substantial exhibition was convened. Titled ’Contemplating Crace: First Thoughts’, the exhibition included the work of all Crace Field Study participants (25 artists) and provided and excellent opportunity for artist cross-referencing; and for community feedback, which might benefit the regular Field Study exhibition scheduled later in the year. There was a great opening event and excellent Canberra-wide press and television publicity. Despite this it would seem (because it’s difficult to ascertain for certain) that very few Crace residents engaged with the artists after seeing the show. In June, 2014, Crace community networks and associations were just starting to form. It was not until field trip three, in July, that artist/community contact (about art and its potential role in community) began to take place.

So ... the big hope with the November 2014 Crace Field Study exhibition and for this catalogue is to move the Field Study from its initial consultation phase to genuine community engagement. The November show is spread over six venues concentrated in the centre of Crace. The exhibition opening incorporates a ’DESIGN Canberra Festival’ event, ’Crace : Walk the Line – Design, Art, Life’. Designers, architects, developers, indigenous leaders, residents, commercial operators, researchers and artists will ‘walk the line’ from one venue to another with exhibition patrons enjoying an intoxicating and challenging cocktail of commentary on suburban design, art and life. On behalf of all artist involved in the 2014 Crace Field Study, I hope you see the show – and tell the exhibiting artists what you think!

15 November, 2014
Beings from the Alcheringa¹ time is a diptych of drawings and digital compositions of mythical beings inspired by the Aboriginal site Yurwang Dhaura of Crace. Textures and patterns found in the natural surroundings of Crace provide the foundation for these half-animal beings, rendered with a mixture of lines and words.

I am using words in Spanish, English and the Australian Aboriginal language of the Ngunnawal people, to bring the beings into life. The use of text in different languages makes reference to my personal experience of being a foreigner in a new country. One of the purposes of this work is to experiment within the thin line that exists between the drawn and the written languages. Also, the artwork pays tribute to the importance that mythical beings have in the collective memory.

This process was inspired and informed by the setting of Crace, where the presence of scarred trees and the Yurwang Dhaura site is a living testimony of the contact between material and spiritual realities, giving a historical background for the suburb’s identity and landscape.

¹ ‘Alcheringa’ is a word that relates with the Dreamtime, the first place where ‘man and nature come to be’. ‘The act by which the mind makes contact with whatever mystery it is that connects the Dreaming and the Here-and-Now.’ (Jacket 2, 2014)
John Mills
Sound Portrait of a Young Suburb 2014
34.2 x 17.8 x 41.7 cm
Computer animation and sound

A sonic portrait of Crace, the sounds of its construction mixing with those of nature. The digital sound recordings were made in April 2014. Spectrograms of the sounds are scattered on the screen, using a palette based on colours found in the Crace ‘Suburban Style’ brochure.

As the suburb nears completion, the sound world will slowly change: the sounds of construction will be replaced by the sounds of maintenance, and the warm hum of lawnmowers and small planes will find the resonances of the outdoor spaces.
We change the landscape, shaping it into something new. excavating and building on the past, we access and awaken what came before.

Marzena Wasikowska
Crase construction. Redruth Street 2014
76.0 x 102.0 cm
Digital test print

Helen Braund
Skeleton (detail) 2014
60.96 cm x 40.64 cm (24 x 16 inches)
digital print

We change the landscape, shaping it into something new. excavating and building on the past, we access and awaken what came before.
Hanna Hoyne and Amelia Zaraftis

The Apron of the Honourable A Z Echidna, Kaleen Ambassador to Crace 2014

From The Apron Project (Echidna) 2013-14

Dimensions Variable
Calico, tulle and wooden clothes pegs

Apron Project (2013-14) by Hanna Hoyne and Amelia Zaraftis presents an ongoing collaboration that investigates notions of human vulnerability and safety in the ways that we inhabit both the physical and psychological landscapes. The Apron Project's first iteration of photographic performance documentation and sculptural garments (in the exhibition Safe Passage, 2014) presented a spirited re-imagining of the domestic apron, set in an Australian suburban backyard. During the third Crace Field Study field trip in July 2014, the Honourable A Z Echidna presented its ambassadorial credentials to the Crace community.

Hanna Hoyne and Amelia Zaraftis

The Apron of the Honourable A Z Echidna, Kaleen Ambassador to Crace 2014

From The Apron Project (Echidna) 2013-14

60.0 x 42.0 cm
Performance still
Performer: Amelia Zaraftis
Photographer: Hanna Hoyne
Inkjet print on rag paper
A commonly occurring feature in the Crace landscape is scaffolding covered buildings still under construction. The photo displays an edginess and an orderliness in the scaffolding poles and blue shade cloths. The signage suggests a luxury building is yet to emerge from beneath the masque of construction apparatus.
My painting practice investigates how our suburban environment shapes human experience, with particular reference to the Canberra landscape. In Blueprint, I have explored how variations in modes of representation can reflect on the transformation occurring across time in Crace.
The Crace Field Study introduced me to the concept of holistic approach to designing a unique community from scratch in a bushland setting. The development of a practically self-contained village incorporating natural, constructed and historical features that aimed to encourage a sense of cohesion and well being for the people who would eventually live there, seemed to me like the sum of countless multifarious components.

My mind turned to the old Chinese Tangram, a square puzzle consisting of 8 pieces that can be rearranged into over 2000 simplified abstract combinations representing different objects, animals, plants and figures. Metaphorically my Tangram artwork evolved as a narrative frieze just like the suburb of Crace with references to pleasurable activities that may be possible for the inhabitants. I considered the geometric division of the landscape into house blocks, the preservation of the grassland habitat of the endangered Golden Sun Moth, the easy access to nature reserve and parklands, the building materials, density and uniformity, the opportunity for Grandparents to live near their families, the community fresh produce garden and the village life impression.
The ‘National Heritage Trust’ was established in 2008 by John Reid (EcoForum Field Study, Cockatoo Island, Sydney Harbour) to promote the aesthetic documentation of cultural heritage.

Share certificates are produced and traded on a dollar-for-dollar basis for Australian currency. Funds raised are used to further the aim of the Trust by assisting visual artists to undertake the important task of creating imagery that combines the aesthetic aspirations of the fine arts with the discerning focus of ethnography.

In this Crace series of share certificates attention is focused on the (fleeting) heritage of initial suburban residential development. Proceeds from Crace certificate sales will support a Crace community cultural event.

To purchase NHT share certificates please contact:
john.reid@anu.edu.au
0439 300 895
Crace is a suburb of integrated environments that sit in harmony and help to create a healthy sense of community. This body of work seeks to explore the coming together of the built and natural environments, and how they form a singular multidimensional living environment that is neither completely natural nor completely new, but seeks to blend the boundary between the past and present. The importance of the surrounding nature reserve was embodied within the planning of Crace, and has significantly influenced the materials, techniques and aesthetics embodied within this work.

Time and Crace uses similar leaf photographs as those in ‘Sharing Space’, however the actual leaves are propped above the photographs to create a series of simple 3D images which focuses on the notion of time in relation to the construction of Crace and its environments.
Tarn Smith
*Midori Oxide ‘The sustainable paradox’* 2014
1.5 x 5.0 x 5.0 cm x 12
Brass, copper, aluminum, steel and gilding metal

As life corrodes the dream of a new home and the green wash turns to rust, is what’s left sustainable?

Ximena Briceño
*Gungaderra Grasslands Nature Reserve* 2014
10.0 x 55.0 x 75.5 cm
bracelet: cardboard, pigment, metal leaf, varnish

The Gungaderra Grasslands Nature Reserve located in the suburb of Crace, ACT is the native habitat for the Golden Sun Moth (*Synemon Plana*). This series of bracelets celebrates the moth’s natural habitat and champions Australia’s conservation policy to protect critically endangered species under the Environment Protection and Biodiversity Conservation Act 1999.

In a world where urban development is fast growing, the golden sun moth natural habitat provides unspoiled views for their new residents for the foreseeable future.
While Crace is a new habitat built for people and their accessories. It neighbours the Gungaderra Grasslands Nature Reserve, the pre-existing home of native flora and fauna including endangered species. In order to maintain this environment and the species that live within it, residents of Crace need to know about the reserve and its natural heritage.

Sensitive Territories consists of a set of domestic vessels. The vessels visually refer to mature trees and their hollows, found in both Crace and the neighbouring reserve. The hollows found in these trees are significant as they are habitats for many native animals that cannot be artificially recreated. They are precious spaces that protect animals and as such are a valuable component of our ecosystem.

These vessels are meant to be used and touched. Like our natural environment, they are to be experienced with all the senses, not just visually. Like the hollows in trees these objects contain secrets that can only be discovered through close interaction. The domesticity and functional nature of these vessels combined with their organic tree-like appearance aims to makes a beneficial connection between culture and society and the local, natural environment.
Communities are made up of people coming together from different backgrounds, religions, races and last but not least, of all ages. We construct, create, cultivate and nurture through our hands. In this sense, a community is built and sustained through them. Anthropologist Mary Douglas in her book Purity & Danger, referenced dirt as being a matter out of place, and as something we are constantly trying to contain. Dirt was collected from construction and residential sites in the suburb of Crace and is the matter that embodies the hands. In this body of work the cast hands unite nature and community into one form.
Dianna Budd
Stumped (detail) 2014
72.0 x 18.5 x 48.0 cm
Found table, collage

The octagonal table suggests the sharing of food, playing card games, reading, or small group activities with family, neighbours or friends. The collaged images include the first aboriginal cricket players from this area.

Andrew Lyne
Workers of ‘The Central by Goodwin’. Crace, ACT (detail) 2014
30.0 x 45.0 cm
Type-C print

The vital role of the construction worker is soon overlooked. When the building is completed, their involvement is quickly forgotten. By making these photographs it is hoped to preserve something of the builders’ one-time presence.

All aspects of communication such as sporting or social activities, add to the sense of belonging and are extremely important in developing a suburb such as Crace. These shared times make Crace a special part of Canberra.
Flowers and trees have featured prominently in my early work, both as a painter and as an amateur photographer. Well travelled, I have lived in numerous cities and visited many more. And still, wherever I may be, nature provides immense inspiration at every turn. There is beauty in the simplest of forms. Recently, as my ideas and my art continue to develop, so does my desire to explore ways of expressing my thoughts on issues concerning the environment.

City lights is a commentary on the development and expansion of our built environment as modern Man encroaches on nature more and more, bending it to our will. Crace proudly proclaims that 25% of Crace is outdoor space, but a large majority of it appears to be ‘landscaped’ space. Furthermore, we bombard our environments with a never ending cacophony of noise pollution, unnatural colours and brilliant dancing lights; building facades, neon signs, shop windows, advertisements, headlights, traffic lights, street lights, ipods and more.

Yasmin Idriss
City Lights (detail) 2014
50.0 x 40.0 cm x 7
Colour photograms on photographic paper
These strange creatures function as a descriptive device of pure tones - a fiction of drawing and painting in an undetermined context that could be our own home. These images were informed by observing the fauna in Crace, a place presented to us as an urban entrepreneurship in a patch of land once feral and now a space of co-existence.

Looking around as a visitor, not only in this new suburb but in this country, my artistic intention begins with noticing the different animals and how people living here coexist with them. Little dogs, domestic cats, the possums and birds – reminding me of the subjective view that distinguishes between an exotic beast or a beloved pet.

I decided to render the Australian backyard habitat and its most resilient species as desirable, loveable pets - a harmless experiment of fictional domestication.

If it is our intervention that makes a place habitable, is it also what makes our contemporary domestic animals desirable?
Influenced by the standing that Crace, a city within a city, founded on the intention of sustainability. I question; when the “ready made” houses are built to last externally 30 years and internally 10 years: plus, the purification of the recyclable water system, relying on constant cutting of Reeds to keep the waters purity. I wonder in 50 years time will Crace have lived up to the designer’s original intentions?
In my imagination the lines between human, plant and animal are very fuzzy. Indeed, I find joy in discovering the uniqueness but also the connectedness of all things. My work speaks directly to my imaginative process: each piece is a visual representation of a thought I had whilst I was journeying through Crace contemplating the human/non-human relationships that I encountered. It is with absolute delight that I share these observations, and as importantly, the sentiment of endearment that is behind them.

Melissa Gryglewski
Sk8rFinch 2014
30.0 x 40.0 cm
Pencil, marker, and watercolour
I have been challenged with the concept of a suburb being erected from nothing. This work resembles a personal dwelling or space that can be occupied by a human. It reflects the suburb of Crace and how we as a society can create a suburb out of nothing and inhabit it in a matter a years. I wanted to comment on human habitats, also with new suburbs how the blocks are smaller and the houses built, generally take up the entire space, leaving little to no front or back yard. The shape of the sculpture is cage like and creates a visual personal space and implies a human habitat.
John Reid
Compassionate Tenancy Step 3 2014
Video loop. One minute

Opposite: Video still
The Bitumen Divide is an observational video work taken whilst circumnavigating Canberra’s newly hatched suburb of Crace on my bicycle one mid-week morning in April. Cycling has become my chosen form of transport since moving to Australia’s capital, affording me to actively engage with and observe my physical surroundings as I traverse the spacious and undulating territory. Crace itself is set into natural temperate grassland, tucked in-between box gum grassy woodlands and major arteries connecting the sprawling city. The new development features a pathway navigating the entirety of its boundary and makes for convenient travel along the smoothly paved and barely trafficked surface. This path along the threshold also serves as a contemplative platform for considering what lies within and beyond it, for observing the various habitats, those newly created and those impinged upon.
A neighbourhood needs a sense of community: its own rituals, clothing, and style. I give three patterns the Crace suburb, to use as they wish. The color is inspired by the landscape and architecture of Crace, and the subject matter is conveyed through a black line drawing. The drawings could be printed once, on a flyer or a poster, or they could be printed in repetition, as in wallpaper or fabric.

Crace could be like any and every other suburb in the world, but it is not. The signs of its individuality are everywhere, and the patterns here are based on particular houses, animals, and plants that I observed while visiting Crace in July 2014. Each tree that I drew is specific and unique to Crace’s lovely terrain.
Artists participating in the Crace Field Study inevitably became aware of their own suburban origins. Three visual artists have the distinction of living in suburbs that neighbour Crace, another artist and a poet live nearby. Presented in this closing section of the catalogue are their works.

Zoe Anderson
Lady Kim of Belconnen

There was this princess, Cleopatra  
Who got bitten, by an adder  
In a tower, had a slumber,  
Earth rotations without number  
The snake, he was no wicked fairy  
Just a reptile who was fairly  
Furious to be mistaken  
For some spindle, he was trying  
To sell fruit to turn a living  
The point is that he pierced her finger  
And she felt extremely sleepy  
In a tower in Belconnen  
Made her bed, she’d washed the linen  
Cleaned her teeth and drew the curtains,  
Though she’d left the window open  
Taken out her contact lenses,  
Put her phone upon the nightstand  
Closed her eyes and started dreaming  
There followed year-in year-out sleeping  
While the wind it blew the curtains  
‘till they tattered into ribbons  

And she didn’t stir or waken  
As her tower, struck by lightening  
So the roof, it cracked right open  
And the rain, it trickled sometimes  
When it wasn’t snow or sleeting  
(‘It’s the future, there’s shit weather)  
And time was measured in the meanwhile  
Between the sleeting storms and bushfires  
In the hills above Belconnen  
No one left was counting decades  
‘cos hurricanes don’t know high numbers  
And the rain decayed the bedclothes  
And the carpet and the floorboards  
Made them soft and wet and spongy  
So that mould and mites and fungi  
Found their way into the tower  
Where they drank up the rainwater  
Then an apple in the corner  
Left abandoned by the adder  
Felt the earth that was around it  
Split and sprouted, shoots and tendrils.

View from Percival Hill, February 2014, photograph: John Reid
Meanwhile, Cleopatra she was sleeping
She was dreaming, she was breathing
And beneath her broken ceiling
All her jet black hair was growing,
Overflowing off the pillow
Over floor and out the window
Past the swiftly sprouting seedlings
Who’d brought friends, small leafy greenlings
Fine laced roots like fingers, feeling
Seeking anything to hold to
Slow and tender like a lover
Mil. by mil. they did discover,
Weave with skill like blind bone mother
Fine white roots and crow black hair
Soon, hair twisted around branches
Vines grabbed onto it for purchase
And of course, as nests, for birds
Four-score years passed in Belconnen
'till one hurricaning morning
The Lady Kim, Urban Explorer
Dropped with a cry her best machete
Looked with pure ungarnished wonder
At this woman of the forest
Hair a cloud of fine black tangles
Filaments in branch and bramble
Fingernails of moss and mottle
Stains from rain and leaves leave bottle
Greenish blotches on her visage
Kim stared and stared, for longest moment
But then a lisping in the corner
Sounded just like 'kiss, kiss, kiss her’
Some part of Kim just longed to wake her
Kiss her gently, hold her, ask her
How it felt to be so truly
Soil and forest, leaf and fungi
Then Kim had another vision
Sleeping woman, waking screaming
A forest and a human being
So Lady Kim, Urban explorer
Then laid down her best machete
And her wrist guards, on the night stand
Turned away from planet’s aging,
Frail and vulnerable, she was looking
At the hurricane, still raging
Fruitless cry, instead towards the
KALEEN

Hanna Hoyne and Amelia Zaraftis
The Apron of the Honourable A Z Echidna, Kaleen Ambassador to Crace
2014
From The Apron Project (Echidna) 2013-14

60.0 x 42.0 cm
Performance still
Performer: Amelia Zaraftis
Photographer: Hanna Hoyne
Inkjet print on rag paper

See page 13

O’CONNOR

Hayley Lander
On the Urban Fringe 2014
61.7 x 36.0 x 2.5cm
Oil on board

See page 17
Casey

Franz Schroedl
Unity 2014
13.0 x 7.0 cm
earthenware

The clay was produced from the area of Casey, Crace & surrounding Gungahlin area. It signifies how a community is developed from literally the ground up and how the ground we live on is shared by all. This vessel is a testimony, not only to the development of new suburbs, but also to the development on producing a common bond between individuals as a community.

Palmerston

Chris Ramsey
Gungaderra Grasslands Nature Reserve - Crace 2014
90.0 x 90.0 cm
Acrylic on watercolour paper

As a landscape painter I explore ways to evoke a personal connection and emotional response to our natural environment, thereby cultivating positive feelings of health and well being. I'm constantly inspired by the native landscape around my home in Palmerston and neighboring Crace, and the fusion of nature and suburbia. I've lived in this area for ten years and I'm pleased that the importance of the Gungaderra Grasslands Nature Reserve has been exemplified in the planning and development of Crace. I believe incorporating nature into our urban, and suburban environment has the ability to rejuvenate ones sense of well being, and promote a healthier, happier living environment for the future.
ENVIRONMENT STUDIO

PROGRAM