

thirtyseven^o
Contemporary Fine Art Gallery

CAROLINE RANNERSBERGER
LANDSCAPES OF DELIGHT AND DISQUIET



Landscapes of delight and disquiet



Vistas as I entered Port Essington around 5 o'clock, 2008
Screen and relief printing on Magnani pesca paper
6 panels, 112x76 cm

In the most elaborate and finely realized of his woodcut prints and etchings, the German renaissance master Albrecht Dürer treats the landscape background as an emotional intensifier: ranges, rivers, rock formations – all are finely depicted, all contribute to the tone and feeling of the composition. Mountain peaks are topped by sombre pine forests or tall castle towers; reflections gleam on the still surfaces of pools, clouds frame and close off the teeming, trapped spectacle of the human realm.

So it is with landscape in the work of the Dürer-admiring Caroline Rannersberger, a North Australian artist who needs some situating. German and Polish by heritage and descent, raised both in Australia and German-speaking Central Europe, resident today in Darwin, steeped in the dramatic escarpment country of Kakadu, she bridges with these experiences two very different forms of landscape sublime. This double exposure bred in Rannersberger a strong interest in that Germanic pioneer of North Australian exploration, Ludwig Leichhardt, a scientist and romantic exquisitely attuned to the phenomena of nature. It was Leichhardt who first described the West Arnhem Land stone country and the Alligator River flood plain, during his epic journey of 1844-5 from south-east Queensland to the British military outpost of Port Essington, on the Cobourg peninsula. Leichhardt's track passed through country Rannersberger had come to know well; Leichhardt's own sensibility, and his divided background spoke to something in her: she found it natural, almost second-nature, not only to sink herself in the words of his journal – itself a cross-cultural palimpsest, written in the author's third language – but to use those manuscript words in her own, painted investigations of landscape, to superimpose that neat, flowing cursive on the ranges she drenched in the colour-washes of her mind's eye.

If Leichhardt seemed to her a precursor, practically a fellow-traveller, the brilliant, flamboyant Dürer, removed from Rannersberger's time by half a millenium, serves in her work as something different: an emblem of the Germanic sense of landscape as the brooding, meaning-laden backdrop to life: landscape as an almost pagan space, a realm of sombre threat, and bright, ineffable promise, a stage where some molten fusion with the high wonder of the universe lurks just beyond the horizon's line.

Dürer's place in German culture is not so much central as all-defining: if Goethe is the writer and magus of words, and Bach the originator of all musical intensity, Dürer sets and calibrates the Germanic sense of profundity in landscape. But what is his effect when the Germanic sublime is transposed to other lands?

Rannersberger was born to her migrant parents in South Australia, and began learning how to paint as a four-year old in Elizabeth – a suburban, quasi-rural setting at the far end of the continent from her present theatre of operations. She moved back to Europe as a young teenager and remained there for a decade: her formative years, when the ideas and art of Germany and Vienna gained their purchase on her imagination, and cultural forays into the renaissance towns of nearby north Italy became a routine element of life. On return to Australia, her formal art education resumed: eventually she came north - to Kakadu, a landscape that set many questions running in her mind.

Landscape, she soon came to believe, fulfilled in Australia the part played in Europe by art, by the artistic tradition. It furnished the dominant imagery: it was the source and epitome of form. But what was the place of the western, artistic eye in such a lavish realm of landscape - landscape so rich in indigenous painted traditions, where the shelters and overhangs of the escarpment and its outliers serve as galleries for countless art-works, dating back millenia: an art that seems one with the country it is drawn upon, and interprets. How can the outsider work in such a space, and in the margins of such a tradition? What is the incoming eye doing when it looks, and sees, and seeks to frame? Rannersberger's responses to these problems have been anguished ones. For long she was unsure whether she had the right to sketch, to paint, to make her own interpretations of the land-forms and the mood and tone of her surrounds. At last, she came upon an intriguing image: a landscape of the Northern Territory's lush Adelaide River, done by the colonial artist George French Angas in 1864. It was a faithful evocation of the scenery: but Angas had never been there, and was relying on testimony from explorers, northward bound.

"I was caught then by the idea of the European gaze constructing the landscape," says Rannersberger: "I became interested at the same time by the idea of the void, by the idea that you could lose yourself in the landscape." And find the sublime, that elusive, European thing? Rannersberger began to work with the Angas image: the result was her series, "Sublime Territory," components of which are included in this catalogue.

"That image by Angas signified for me looking for something in the landscape – its beauty, its depth. Also trying to connect with something in the land, but not knowing how to."



Sublime Territory III, 2007
Printing and painting on Magnani pesca paper
168cmx228cm, (6 panels each 56cmx76cm)

When she was in the dramatic Kakadu country, full of red cliffs, paperbarks and lily pools, she was more sharply aware than ever of her own cultural background; her own coordinates, her tendency to interpret what she saw in terms of what she had learned and imbibed of the romantic approach to nature. She told herself there was something not quite valid about her connection to the landscape, and this sense was exacerbated by her friendships with local indigenous artists, and descendants of artists: until it came to her that those women with whom she worked so closely brought their cultural frame with them into all their acts of making.

"I began to feel," says Rannersberger, "that I should explore my own culture and my connection to place, to where I find myself – and that's the essence of my work. In that sense, but that sense alone, it's autobiographical: I explore my background and my gaze."

Doubt, and tentativeness, become the keys, then, to the creative act. Hence a certain multiplicity, a fragmentation of the visual field, a pursuit of different techniques of representation in the same image. A single work may be composed of water-colour, print traces and paint; it may have several panels, non-continuous; it may include elements from Australian nature and from the distant European heritage: Dürer's "monstrous sow of Landser" cavorts discreetly in many instantiations through the largest tropical landscape multipanel here.

It is not an easy creative procedure – either in a technical sense, or on the personal level. This is, at least in the making, an art of angst. Rannersberger speaks of finding her work excruciating to produce, of being compelled to make it, of not having choice, of not knowing why she has to follow the avenues she finds herself going down. The work is built up slowly: a single piece can take months: the scale of many of the images is such that they must be both conceived and completed in the studio in fragments, which reflect the landscape's shifting look. But this distinctive, plural technique was devised not just to reflect the different aspects of the scene Rannersberger shows – imaginary, projected, actual, ancestral – but from a certain reticence. For years after coming to the North, the artist felt unable to make direct paint transcriptions of what lay before her eyes.

"The reason I went to print-making was because I felt the immediate mark was just too prescriptive and dogmatic – and problematic," she says: "Print-making, though, is a removed process. People who work with print-making are removed a step from the image: there's some interference in that art: it's not direct. What you produce is mediated by those processes

and the direct mark is avoided – it becomes less personal."

And more universal? More full of feeling, more right and true? Rannersberger, for all the theoretical apparatus that could be projected onto her work by academics or critics, is undertaking the same task as the first romantic landscapers, and her reference points are clear. When she was growing up, it was the most famous and best-loved German landscape of all that captivated her: Caspar David Friedrich's "The Wanderer above the Mists," a view of a man staring out across a clouded mountain scene. Caspar David Friedrich defined a sensibility: it is the same sensibility Rannersberger speaks of when she says: "Rather than representing what I see in nature, I represent what I feel – whether that be awe, love, or something deeper still."

From this first intuition flows the elaboration of the art-work's surface; from this comes the 20 or more layers of glaze and mark and murk and swirling paint. Opposite, upon page 4 of this catalogue is a triptych scene, of dark, and clouds, and tumbling, wave-like forms. It is clearly an image of dramatic wet season Top End land and skies, embracing storm and the moment of an aircraft's piercing the cloudscape, reaching the blaze of blurry, diffused sunlight above the earth – and it is just as clearly an image that comes from the German tradition of the mountain, the alpine sublime. It is a work of pure romanticism – yet it is also modern, edged by an uncanny sense of technological fatality, and modern, almost to the point of chaos, in its choice of several different media and perspectives. On this precipice-edge of phantasmagoria, no wonder Rannersberger draws breath: no wonder her thoughts turn to the direct, simple art-work she may now feel she has earned the right to paint in the country of Kakadu and the Top End.

"I sense myself becoming more comfortable with the landscape now," she says, "and so making a simple, unmediated mark is more feasible: painting the landscape, direct." She has never, in fact, been a convinced and dedicated print-maker, though the master print-makers she has worked with have given her great gifts: an atmospheric, an alembic, an expertise. Yet the print component of her art, and its tone of indirection, may have served their role for now.

"There's a certain culture in print-making," Rannersberger argues, "that can be very controlling, and there's some urge in me today to be more obviously personal, emotional and poetic, with direct marks."

One sees the beginnings of this personal art in the emergence of colour as a bearer of concerted mood and timbre. The palette was always a touch off-key, away from the realistic, in her work: now colour is becoming a formal vector: as in the renaissance, or the medieval world of northern Europe, colours are associated with states: umber both conveys a sense of melancholy and is melancholy. Pale, near-fluorescent pink, used with such startling, almost terrifying effect in Rannersberger's hills of Kakadu, exhibited in Darwin a year ago, is the colour of the sacred. That shade of paint was Rannersberger's response to the holy, spirit-infested quality of the escarpment cliffs and rock formations – but also to the strange, dissonant town of Jabiru, a modern mining town perched beside a uranium orebody in the core of a national park: pink – artificial, holy, radiative.

As with most criticism of art that eludes the world of ideas, these thoughts about Caroline Rannersberger's works have an obviousness about them. Indeed it is hard not to write in an obvious way about art – which is why most art criticism devolves, in our day, into the wilderness of theory, and devolves so fast. I would like to be plain about my feelings: my reaction to these works, works which trace out a double path of cultural influences close to my own. None of the ideas and reflections I have sketched in connection with these paintings would be of the slightest interest were the paintings themselves not beautiful and filled with force. Of course they have, by virtue of their sheer scale, a quality of rhetoric about them, which inevitably raises the suspicions of the viewer, in the way the large works of Anselm Kiefer raise suspicions even as they sweep one away. They have a freedom, too, which, though hard-won, strays close to anarchy. And yet they also seem as potent as thunder, as precise and highly wrought as jewels. They repay prolonged attention.

We cannot know what art will survive our time: we are in our time, and we bear its energies and its perspectives inside our words and thoughts. But we can consult that internal compass that listens when art speaks; we can tune our minds to what we see, and to the marriage of our imagination with what lies before us in the world. In these works there is little of the artist's will, or self: the maker is a channel – and we who see the art should endeavour to make ourselves into clear mirrors – still surfaces upon which the creations before us can spread, and etch themselves.

Nicolas Rothwell

Darwin resident, award winning writer and journalist Nicolas Rothwell is the author of extensive literature on the subject of landscape and exploration in Northern Australia.



Swamp Beast Triptych 2008
Printing and painting on BFK Rives paper
100x150cm, each panel 100x50cm



Romantic Cannon Hill Triptych, 2007
Relief printing and drawing on BFK Rives paper
each panel 120x80cm



Melancholy Territory III, 2007
Screen and relief printing on Magnani pescia paper
15 panels, 168x 380 cm



Leichhardt Louvre Meissen Blue Triptych, 2008
Etching, painting on Hahnemuehle paper
mounted in a screen printed acrylic glass box
105x168cm



Leichhardt's messengers, Triptych I, 2008
Etching, screen printing, drawing, lithography on BFK Rives paper & acrylic glass
Paper panel each 120x80cm ; acrylic glass box each 121x81x4cm
Total dimensions 121x243cm



Swamp Beast Stampede 21 panel, 2008
Printing and painting on BFK rives paper
150x770cm



Research Notes

Albrecht Dürer, *The Monstrous Sow of Landser*, 1496
Engraving
121.0 x 127.0 cm
Courtesy
<http://www.artrenewal.org>



Albrecht Dürer, *Melancholia I*, 1514
Engraving, 24.0 x 18.5 cm
Courtesy
<http://www.glyphs.com/art>



Artist unknown,
Simplicissimus, ca 1668
Engraving, Details unknown
Courtesy Grimmelshausen,
HJC 1912, *The Adventurous
Simplicissimus*



Philosophy

The alluring country of the Northern Territory, with its rich history of indigenous culture and seemingly infinite breathtaking space forms the basis of Rannersberger's landscapes. Questions motivating her research include, how does landscape change when perceived from a different position, either physically or ideologically, and how does this affect meaning of landscape? Particular concerns include perceived incoherence in the landscape between different conceptions of reality, which the artist suggests, arise from subject object shifts in perspective. Such abstract qualities of incoherence the artist believes, stem from interplay between polarised ideas in what contemporary philosopher, Slavoj Žižek refers to as the 'parallax gap'; incoherence is created through changes in perception of landscape seen from somewhere between any number of polarised positions between the object and the subject, 'where no synthesis or mediation is possible, linked by an impossible short circuit' of levels that can never meet¹.

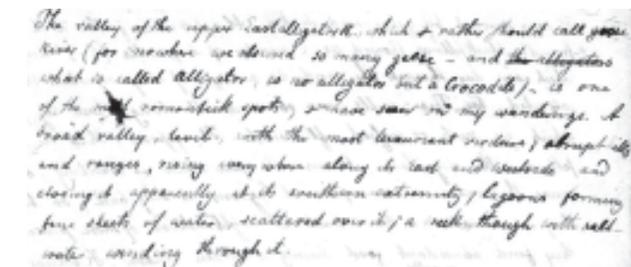
For Rannersberger representation of the parallax view begins with an adaptation of 19th century German scientist and explorer Ludwig Leichhardt's texts, his original manuscripts, and an interpretation of his scientific and poetic responses to landscape. In such a way she explores parallels between Leichhardt's perception of landscape and her own visual arts practice as a landscape painter/printmaker in the Northern Territory. This includes the development of experimental prints on louvre window panes which simultaneously reveal and conceal permutations of landscape lying on yet another plane of vision. Her 2008 work, *Leichhardt's Louvre Meissen Blue Triptych*, consists of 'windows' through which the viewer is compelled to engage with the landscape. Leichhardt's handwriting floats like ghostly reminders of his eventual demise in the sublime country of colonial Australia following his expedition through the Northern Territory in 1845. Alluringly grotesque 'monstrous sows', originally from an engraving by German renaissance artist, Albrecht Dürer, are reawakened and stampede across 19th century maps and images of the former Victoria Settlement, scattering portents of doom in the wake of their dust.

Right and opposite page
Ludwig Leichhardt, *Excerpt from Journal of an Overland Expedition in Australia*, 1845
Courtesy State Library NSW; <http://image.sl.nsw.gov.au>

Albrecht Dürer & Grimmelshausen

Literature and images sourced for Rannersberger's work include sixteenth century German engraver Albrecht Dürer's *Monstrous Sow of Landser*, his *Melancholia I*, 1514, and seventeenth century German author Hans Jakob Christoffel Grimmelshausen's *Simplicissimus*². Rannersberger, although born of both German and Polish parents, spent considerable time amongst German speaking cultures, and accordingly investigates her German heritage, attempting to reconcile aspects of identity with the cultural landscape of the Northern Territory. In one sense Rannersberger seeks her antipodean other, embodied in Grimmelshausen's fictitious character, *Simplicissimus*, the main protagonist of *The Adventurous Simplicissimus*. Grimmelshausen's novel explores the impact of war and social conditioning on the lives of *Simplicissimus* and his contemporaries. This Faustian chimera creature travels the world in search of redemption, and finding no joy, in the end turns to God. In the artist's case, we see ongoing investigations into culture and identity, set against an alluring yet melancholy beauty of the landscape.

Albrecht Dürer's *Monstrous Sow of Landser* and *Melancholia I* are used in Rannersberger's work to represent aspects of the sublime, the unknown, and the exotic/grotesque. The image of the sow suggests a morbid interest in the unusual manifestation of nature. Phenomena such as this in the sixteenth century were usually associated with obscure premonitions, unleashing fear and superstition. In Rannersberger's work the sow becomes a metaphor for the unknown forces of colonisation and globalisation, creating instability through the constant influx of new phenomena, and unleashing a sense of the unknown and apprehension. The image of the bat in Dürer's *Melancholia I* is an allegorical winged figure which symbolizes the first state of melancholy³. In a colonial context, Dürer and the subject of melancholy is also discussed by Australian art theorist, Ian McLean, who tells us that Dürer's melancholia is not Satan's sign [as we see in the Faustian image of *Simplicissimus*], but is the promise of redemption⁴.



Research Notes

Colonial Landscape

For Rannersberger, the colonial landscape represents both disquiet and delight. It is the lure of indeterminate beauty, the futility of invasion and the transience of settlement. Rannersberger's landscapes become shifting, timeless, indeterminate places, mirrors of society and identity. Whilst many of her landscapes are loosely based on George French Angas' 1864 sketch, *Valley of the Adelaide River*, like this work, they are only a fantasy; phantasmagoric images of melancholy beauty. Indeed the artist herself was reportedly never there. Nevertheless, it locates Rannersberger's work close to the Kakadu region, where she lived for some years. She uses this colonial landscape as a backdrop for a philosophical enquiry into the Kantian sublime experience, on one level, and on the other, to show that from a contemporary romantic perspective, the landscape presents the unrepresentable as something unknowable, within which we perhaps seek to reunite with some sense of lost self. It is important that Rannersberger's landscapes be read as a subversion of the colonial invasion. The perspectival space and the void are key elements. The void represents the unrepresentable, the gap which contains the unknowable missing link. The sublime void is located in the vanishing point in the valley of the escarpment.

Footnotes

¹ •ek, S. 2006, *The Parallax View*. Cambridge, MA, Massachusetts Institute of Technology.

² Grimmelshausen, HJC 1912, *The Adventurous Simplicissimus*, translated by Goodrick, A.

³ Peccatori, S & Zuffi, S (eds) 1999, *Art Book Dürer*, DK Publishing Inc., New York.,p.19

⁴ McLean, I 1998b, *White Aborigines: Identity Politics in Australian Art*, Cambridge University Press, Cambridge.,p.20



Ludwig Leichhardt

Rannersberger often draws on the manuscripts of 19th century German scientist and explorer, Ludwig Leichhardt. In Rannersberger's work, Leichhardt represents the global traveller, similar in some ways to *Simplicissimus* and also to her own experiences as a first generation Australian living alongside indigenous culture. The original manuscript operates as a ghostly portrait of the explorer, and is particularly sombre in alluding to the inevitable demise of Leichhardt through her work entitled *Almost Despair*.

From one of these ranges I had a view over the country before me and I almost despair'd of ever getting through it.

Over the landscape and interwoven between the layers are fragments of journal entries from Leichhardt, screen printed in the original handwriting. The text is fleeting and disappears in the landscape, as did the explorer himself.

"The valley of the upper East Alligator R. which I rather should call goose River (for nowhere we observed so many geese - and the alligators what is called Alligator, is no alligator but a Crocodile) - is one of the most romantick spots, I have seen in my wanderings. A broad valley, level, with the most luxuriant verdure; abrupt hills and ranges, rising everywhere along its East and Westside and closing it apparently at its southern extremity; lagoons forming fine sheets of water, scattered over it; a creek, though with saltwater winding through it."

Leichhardt's journals provide a direct reference to the landscape in the Northern Territory, written during the romantic period in the nineteenth century. Leichhardt's identity in the Northern Territory shifts from hero status to the romantic traveller to a scientist who set out to learn, understand and respect the country and its indigenous inhabitants. Reflecting the influences of the time, Leichhardt's journals romanticised the landscape, but they also provided factual evidence of Indigenous culture and country. December 8th, 1845 in the East Alligator River region in what is now the border to Kakadu National Park and West Arnhem Land, Leichhardt writes of the local Indigenous inhabitants as "the most confiding, intelligent, inquisitive natives I had ever met before"².

George French Angas, *Valley of the Adelaide River*, 1864

drawing : pencil and wash

10.0 x 15.9 cm

Courtesy National Library of Australia; <http://nla.gov.au>

Colour

Colour plays a key role in Rannersberger's work, particularly in a metaphorical sense. Her palette expresses states of melancholy, the sublime, the sacred and aspects of memory, both from an historical and a personal perspective. The interpretation of the sublime differs according to the colour of the landscape, as the titles suggest: Sublime Territory, Sacred Territory and Melancholy Territory. These colours, respectively gold, magenta and umber represent aspects of society: our conscience, our fears, our weaknesses, our deception and our aspirations.

Sepia/Gold is the utopian seduction of the landscape, the feminine, the beautiful, our aspirations, our hope but also temptation.

Magenta is the spiritual but also deception. Magenta, the colour of the cardinals, has a dark underside. Magenta is the secret, negative pleasure we gain from our purportedly moral judgements. Magenta shifts into pulses of red, blood red, but still innocent pink, the tender flush of a child's cheeks. Magenta is passion, crime, blood, spilt memories, anguish.

Umbra/black is the trope of guilt, but also the pleasure of claiming virgin territory. Melancholy is the dark depths of our conscience. Melancholy is also the fear we harbour about ourselves. Melancholy is the overwhelming force of nature, dark, brooding, depthless, engulfing, suffocating, terrifying in its power to seduce us into the abyss.

Meissen blue and white, the colour of German 18th century Meissen porcelain, is memory. In these works, the colour stems from broken fragments of porcelain washed up on the shores of the Northern Territory, still to be found today, some 150 years on after early attempts at settlement. These cobalt and bone white hues swathe Rannersberger's landscapes in shades of memory; of exploration, of settlement, but also of shattered dreams, destruction and the transience of settlement.

Footnotes

¹ Leichhardt, L 2004a, *Journal of an Overland Expedition in Australia*, Project Gutenberg EBook, viewed 12th September 2006, <<http://www.gutenberg.org/files/5005/5005.txt>>.

² Leichhardt, L 2004b, *Report of the Expedition of L. Leichhardt Esq. from Moreton Bay to Port Essington*, State Library of New South Wales, viewed 14th September 2006, <<http://image.sl.nsw.gov.au/Ebind/c157/a313/a313036.html>>.



Leichhardt Port Essington Arrival, 2007
Etching, relief printing, painting
3 overlay screen printed perspex panels each 105x56cm
6 Hahnemuehle paper panels each 100x50cm
Total dimensions 100x300 cm



Sublime Simplicissima, 2006
Relief and screen printing,
painting on Magnani pesca paper
168x152cm (6 panels, each 56x76cm)



Almost despair 5 panel, 2008
Oil painting and printing on
Magnani pesca paper
168 x 152 cm



Remarkable swamp 9 panel, 2008
Painting and printing on
Magnani pesca paper
168x152cm

Despair delight triptych study I, 2008
Oil printing and painting on
Magnani pescia paper
56x152cm



Despair delight triptych study II, 2008
Oil printing and painting on
Magnani pescia paper
56x152cm



Despair delight triptych study III, 2008
Oil printing and painting on
Magnani pescia paper
56x152cm



Biography

Born 1961 Adelaide, Australia Resides Darwin, Australia

QUALIFICATIONS

Candidate for PhD Visual Arts Charles Darwin University, Northern Territory, 2007 -
MA Visual Arts Charles Darwin University, Northern Territory, 2006
BA Visual Arts University of South Australia (studies)
BA Interpreting & Translating; Edith Cowan University, WA / University of Vienna, Austria

SELECTED SOLO EXHIBITIONS

2008 Charles Darwin University Gallery, NT
2008 Thirtyseven Degrees Contemporary Fine Art Gallery, Sydney
2007 Thirtyseven Degrees, Contemporary Fine Art Gallery, Sydney
2007 Darwin Visual Arts Association, NT
2007 Northern Editions, Charles Darwin University, NT
2006 Araluen Galleries Alice Springs Cultural Precinct, NT
2006 Charles Darwin University (Post Graduate Symposium)
2005 Charles Darwin University Gallery, NT

SELECTED GROUP EXHIBITIONS

2008 Melbourne Art Fair, courtesy Thirtyseven Degrees Contemporary Fine Art Gallery
2008 Silvershot Gallery, Melbourne, courtesy Thirtyseven Degrees Contemporary Fine Art Gallery
2008 Charles Darwin University Post Grad in Progress, NT
2007 ABN Amro Emerging Artist Award Finalist, Sydney
2007 TogArt Contemporary Art Award (NT)
2006 Members' Show, 24hr Art, The Northern Territory Centre for Contemporary Art
2006 Fremantle Print Award, WA
2006 Alice Prize, NT
2006 Darwin Visual Arts Association "Terra", NT

COLLECTIONS

Cancer and Bowel Research Trust Association, Inc, Adelaide
Charles Darwin University Art Collection, Charles Darwin University, Darwin
Private Collections, Munich, Sydney, Adelaide
Queen Elizabeth Hospital Research Foundation, Adelaide
Suncorp Collection, Brisbane

PUBLICATIONS

Stainer, L, 2008, 'Printmaking in SCAH, Charles Darwin University', *Imprint*, Winter 2008, Vol 43, No. 2, p.9
ABC, 2007, Landscape Painting Documentary 'Painting Australia, Kakadu'
Hampson, J 2007, 'NT Caroline Rannersberger', Review, *Art & Australia*, Vol 44, Autumn, No. 3
Spencer, R 2006, 'Prints find earthy element', *West Australian*, 30th September
Green, F (Ed) 2007, TogArt Contemporary Art Award (NT), PR Print, Queensland
Unwin, S 2007, 'Caroline Rannersberger', *Resident Magazine*, Issue 6, Wet Season, p. 172
Australia Business Arts Foundation, 2007, 'Top Ten Tips for Exhibiting Artists' http://www.abaf.org.au/documents/TopTenTipsforExhibitingArtworks_000.pdf
2007 ABN Amro Emerging Artist Award Catalogue

This catalogue is dedicated to the memory of Gillian Pearson who led a child through the door of innocent blackboard drawings into a nascent world of art.



Parallel worlds, 2008 (detail on front and back cover)
Oil painting and printing on BFK Rives paper
240cmx240cm, 6 panels, each 120cmx80cm

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Caroline Rannersberger

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Thirtyseven degrees - Contemporary Fine Art Gallery

11/2 Danks Street
Waterloo NSW 2017
Australia
Ph +61 2 9698 4499
F +61 2 8021 0058
M +61 423 300 802
www.thirtyseven-degrees.com
info@thirtyseven-degrees.com

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