

## Something Wild Artist Statements

### *Clare Purser*

This exhibition presents a shared exploration of landscape through en plein air painting—an approach that both Jude and I feel deeply connected to.

For me, artistic response begins with direct interaction with nature. My paintings emerge from walking, researching, drawing, and painting in the landscape. These initial outdoor studies are less about capturing a likeness and more about discovering a sense of place. I'm drawn to the spontaneity and immediacy of plein air painting, and I aim to carry that same urgency and expressive energy into my studio work.

Studio based paintings evolve through gestural mark-making, layering and intuitive responses to memory and experience. This body of work reflects an engagement with nature, a sensitivity to place, and an underlying concern for the environment—feelings that resonate with many of us.

The paintings and ceramics in this exhibition were developed following a recent residency in the Granite Belt near Stanthorpe, as well as field trips to the Glass House Mountains north of Brisbane. Both locations offered time for immersion and a deeper connection. I've also been fortunate to collaborate on a series of ceramic pieces with Potter Kirsten Farr. The ceramics pieces offered me another medium and surface to experiment with.

Ultimately, these works are a filtering of experience and memory, shaped by time spent in the landscape and a desire to honour its presence and fragility.

### *Jude Taggart Roberts*

The works on paper are drawn directly in the landscape from a kayak or while sitting on rock platforms in Mirima (WA), Boodjamulla (Qld), and Kakadu (NT) National Parks.

In today's world, it is increasingly rare to encounter something truly wild. As our connections to the natural world fade, I find myself drawn to ecosystems where traces of ancient forms still endure.

Drawing becomes a way of slowing down, of observing closely: rocks that have stood for thousands of years, ancient waterbodies and chance viewings of wildlife. For me, drawing is an enabler of immersion, a way of embodying experience and engaging with the unknown. It allows me to enter a place as a visitor—observing, listening, and acknowledging the past and ongoing presence of people, histories and stories stored within these environments.

The artist recognises and acknowledges the Traditional Custodians of Boodjamulla National Park, the Waanji People, the Mirrawoong People of Mirima National Park and Bininj/Mungguy Traditional Owners of Kakadu National Park.