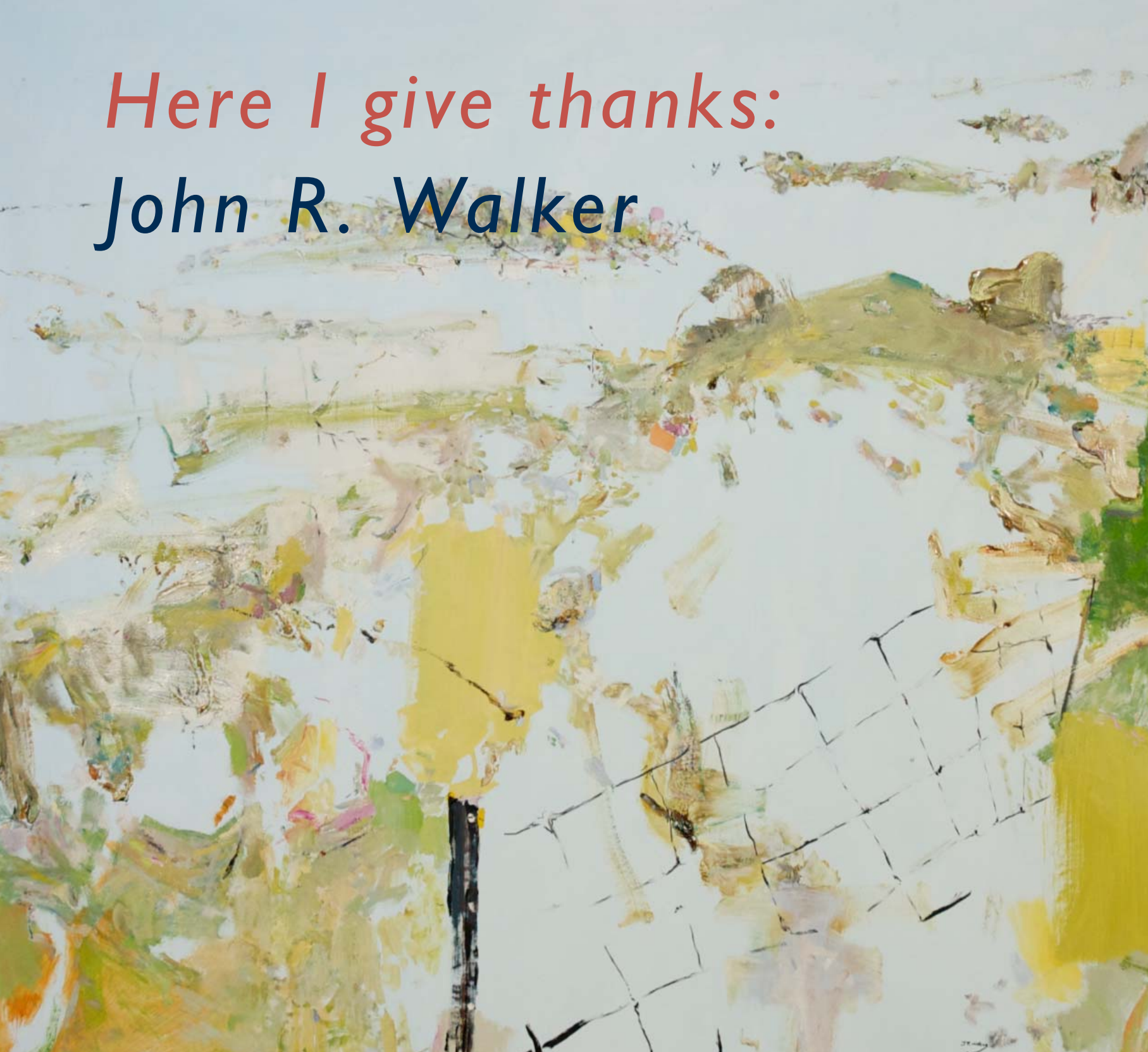


Here I give thanks:
John R. Walker







*Here I give thanks:
John R. Walker*



Untitled, 2015 (cat no 16)



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John R. Walker in conversation with Glenn Barkley

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Here I give thanks

Over a long career John R. Walker has established himself as an expansive thinker and painter who is unrestrained by scale and subject. In *Here I give thanks*, a group of works based solely on landscape is brought together.

The exhibition's title derives from Walker's painting *Six days at Bundanon and I give thanks to Arthur Boyd* (2001), created within the Shoalhaven landscape which remains inexorably associated with Arthur Boyd. This work in turn recalls Colin McCahon's pivotal painting *Six days in Nelson and Canterbury*,¹ whose format of six panels, not unlike cells of a comic strip, Walker's painting paraphrases.

Six days at Bundanon and I give thanks to Arthur Boyd is roughly contemporaneous with Walker's move to the town of Braidwood. His 1852 home has an extensive garden as well as a studio space designed by himself.

The garden has become an important part of Walker's creativity – it appears with regularity on his blog² – and its cycles of growth, renewal and abundance as a food source inform his workaday approach:

As for my day in the studio, if it is not too windy or freezing, I go for a walk, maybe do some drawing or just do 'looking'. And then come back to the house, make a cup of tea, walk up the back, go into the studio and look around and let my eyes adjust to the light.

Typically I have about two to three pictures on the go and I mainly count on them 'telling me what to do'. Or, a lot of the time I simply draw or work with gouache on paper. I tend to also go out into the garden a fair bit and do some weeding and tending (half a hectare is a fair bit to maintain).³

In his great meditation on poetry and gardening Stanley Kunitz talks about gardening as a creative act akin to, but distinct from, the writing of poetry:

Almost anything you do in the garden, for example weeding, is an effort to create some sort of order out of nature's tendency to run wild. There has to be a certain degree of domestication in a garden. The danger is that you can so tame your garden that it becomes a *thing*. It becomes landscaping.⁴

There is something of this gardener's tendency to create order that flows through Walker's painting, perhaps in landscape painting generally, and in the personal space of the garden and house which, coupled with the expansive crystalline light and rural landscape surrounding the town, has reconfigured Walker's work.

His approach to large-scale, ambitious painting sees the works function as enveloping landscapes in their own right, where the artist's movements – from wrist to elbow, moving back and forth from micro to macro, detailed incident to broad gestural sweeps of sky and earth – are integrated in the artworks' creation and meaning.

The flicker and shimmer of the paintings' surfaces becomes a metaphor for walking through the landscape itself where the act of viewing and the act of painting are understood as forms of physical engagement.



The following conversation between John R. Walker and Glenn Barkley took place via email in May and June 2015.

Glenn Barkley: Can you tell me about the residency you undertook at Bundanon in 2001?

John R. Walker: At Bundanon I had the use of the Fern Studio designed by Brian Zulaikha, purpose built, functional and uncluttered. It was first time that I had a studio like that and there were very few distractions, so I was able to focus on putting something significant together. Bundanon made me realise that I needed that kind of studio and space to push the envelope.

GB: How did you find working in a landscape so familiar through the work of another artist (Arthur Boyd) and how did you work out strategies to get around that?

JRW: When I first arrived there I thought: how am I going to deal with a place that is so full of Boyd's iconography (and Boyd's presence), but I soon realised that apart from Pulpit Rock and the immediate banks of the Shoalhaven River itself, much of the place was visually unexplored. For example, the only time that I 'painted' Pulpit Rock was when I climbed to the top of it; I couldn't actually view it, as I was standing on it, therefore it is an unseen presence in that painting.

GB: Can you talk about your own spirituality and how that might manifest in your work?

JRW: It is surprisingly hard to speak about something as complex and as hard to achieve as simplicity. There are some lines in an ancient hymn: *Immortal, Invisible, God Only Wise* that has something of 'it':

Unresting, unhasting, and silent as light,
nor wanting, nor wasting, thou rulest in might;

And

To all, life thou givest, to both great and small;
in all life thou livest, the true life of all;
we blossom and flourish as leaves on the tree,
and wither and perish, but naught changeth thee.⁵

There is a long running theme in my work: the art of fugue. Fugues in music are made up of multiple voices that are distinct but are, at the same time, an indivisible totality. The fourteen largest paintings (and some of the Chinese folding books) that I have done over the past 15 years are fugues. I painted the first one at Bundanon – the nine-panel *Shoalhaven Ridge* – which is nearly 7 metres long. It was the realisation that in order to do more of these fugues, I would need a place as ‘silent as light,’ and a studio that was roughly similar in size to the one at Bundanon. That was the real driver for our move to Braidwood.

GB: When did you move to Braidwood?

JRW: We moved in December 2002, a few weeks before the Canberra bushfires.

GB: You seem to have become *more* interested in the landscape since moving to Braidwood – do you think that’s true? What is it about the landscape there that draws you to it?

JRW: There is a saying: “There is no Zen on mountain tops, you go there to see what you have brought with you”.

In truth I was always passionately interested in environmental history (and history in general), evolutionary history and theory, and would ‘go bush’ at every opportunity. Moving here simply brought all this into focus. There is something about the light and the big sky quality in this high, dry cold place that sparkles for me.



Monkittee east riding, 2009 (cat no 15)



Mesh, 2011 (cat no 3)

GB: You are interested in the places where culture (farming, dumping sites, roadside verges) meets nature – what is it about these types of sites, often (seemingly) ugly and derelict, that attracts you?

JRW: Culture (or the Human) and Nature are like the ‘two’ sides of a Mobius loop – at the same time opposite and one. Landscape is as much a human artefact as it is ‘natural’. Humans – which Stephen J. Pyne calls the “walking firestick” – have been reshaping the world for tens of thousands of years.⁶ With a few exceptions, untamed wilderness really means humans do not live here, anymore.

For some reason it is easier for me to make poetry out of the ugly, damaged and abandoned than out of the more obviously beautiful. Points of change, places of transition and abandoned places grab me for some reason. I do not really know why.

Yeats knew a thing or two:

It was the dream itself enchanted me:
Character isolated by a deed
To engross the present and dominate memory.
Players and painted stage took all my love,
And not those things that they were emblems of.

Those masterful images because complete
Grew in pure mind, but out of what began?
A mound of refuse or the sweepings of a street,
Old kettles, old bottles, and a broken can,
Old iron, old bones, old rags, that raving slut
Who keeps the till. Now that my ladder’s gone,
I must lie down where all the ladders start
In the foul rag and bone shop of the heart.⁷

GB: Has being able to expand into the studio at Braidwood been one of the most important things about living and working here?

JRW: Yes it was, in fact *one* important reason for the move was so we could build a big studio.

GB: The paintings in *Here I give thanks* are often cinematic, all enveloping – even the concertina books seem to be a way to carry around a large landscape.

JRW: In terms of the cinematic, when I was a teenager I would go on the weekends to the Sydney University Union to watch the great classic films by Kurosawa Orson Welles, Jean Renoir and so on. I think that they, much more than art, have had a profound influence on how I think visually. It was also an escape from the boredom of Peakhurst on a weekend.

Kurosawa's *Rashomon* in particular had a lasting effect on me. And in general I really love the way Kurosawa *constructs* time, space and memory in his films.

GB: I'm interested in the idea of viewing as participatory not just a passive thing.

JRW: Author Paul Carter in his book *Ground Truthing*, meditates on the Mallee as place and as history in a way that resonates with me.

“A Humean event is [likened to] a metallised crossroads” ...[where] ... “the past of the travelers who might meet at this crossing is annulled: all that counts (that will enter history) is the event...” In contrast, in a Moivrean event, history is a tangled, recursive skein of time, place and memory.

Carter concludes: “In this kind of history the whole ‘tree’ of ramifying might-have-beens is kept in play. These other scenarios of imagined community, replenished bush, reconciled spirits and benevolent meteorologies, are what is marked in the scribble of the bush. They lie in its ground patterns, in the multiply-stemmed mallee trees, in the ‘crooked’ ways through the scrub, and in the strangely coherent eidetic grammar of the place - where bars of cirrus cloud, the impression of a hawk’s wing and the charcoaled traces of mallee twig on skin seem to be phrases from the same score.”⁸

When I first read these words I thought: that is so close to what I see.

For me the *process* of painting, of building a work over time, is embodied thinking. Paintings are intrinsically coded and embodied ‘representations’, (a kind of isomorphism), and they only fully ‘exist’ when another mind-eye reinterprets that representation or code back into an image, a movement of mind, constructing a representation of *that* representation. As Douglas R. Hofstadter has famously said “content is fancy form”.⁹

GB: I recently saw a very dark figurative drawing of yours from your first show that was claustrophobic, spiky and intense.¹⁰ I just wonder if that sort of ‘ugliness’ is possible for you anymore? It was from your first show so you have changed a lot as a person but does your work now set a different tone or do you think you are still fundamentally the same?

JRW: That is a hard question!

Obviously in one sense I am the same person I was, and obviously, I am also not the same. In those days I suffered from, at times, fairly extreme anxiety-depression. While it never completely goes away, I am much less subject to the black dog these days. Perhaps my work reflects that change.

Another aspect to this is that quite a lot of the work I have done has not been publicly exhibited (or exhibited once only). Much of my work has gone directly into private collections and some is in my personal collection.

GB: Tell me what do you think is the biggest difference between being an urban/big city artist and rural one?

JRW: When I was in Sydney, I had a studio on the 3rd floor of a building on Parramatta Road in Stanmore. I couldn't just walk out of the building and walk around as easily as I can now. In hindsight, there was something slightly claustrophobic and narrow about my life as an artist in Sydney. And because real estate is much cheaper in the country, we have more resources for traveling, and do so more often these days. In contrast in Sydney we were essentially running flat out, to stand still. Living in the city among a smallish community of like-minded artists and arts-related types was in some ways limiting.

GB: Do you feel part of a different kind of community in Braidwood?

JRW: Living in a small town like Braidwood you get to meet and know a greater range of people across a broad spectrum of economic levels and political views: the sane and insane, pastoral and service workers. It's different to life in our cities, where housing costs mean that postcodes are quite accurate shorthand for fairly homogenous demographic groupings. There is also a fair bit of 'edge' to living in the country: bushfires, drought, floods, death and poverty are much more palpable. And the closer-knit nature of community means you are more likely to know people who are struggling than in the anomie of the city.

GB: As an artist do you feel isolated? Isolation can lead to developing your work – living in your own head – but Braidwood is quite urbane in its own way.

JRW: I do not feel any more isolated, or alone as an artist, here than I did in Sydney. And yes, Braidwood is not too isolated and has some very good food, coffee and friendly conversation. It is not very hard to get to Sydney, Canberra and Melbourne. We do travel – and there is a surprising amount of connectedness between Braidwood and Sydney/Melbourne. Living in Braidwood, I feel that I am able to be 'present enough' in Sydney or Canberra, and yet be not too easily seen or distracted by the noise and trivia.

As Matisse once said, "Solitude and silence; only the mediocre need fear it".

¹ The title of the exhibition also references Colin McCahon's *Here I Give Thanks to Mondrian* (1961)

² <http://johnrwalker.com.au/gardening-recipes/> accessed 1/6/2015

³ email to the author 1/6/2015

⁴ *The Wild Braid: A Poet Reflects on A Century in the Garden*, Stanley Kuntiz with Genine Lentine, W.W. Norton, New York 2005

⁵ Words: Walter Chalmers Smith, 1867 tune is based on St Denio, a Welsh ballad

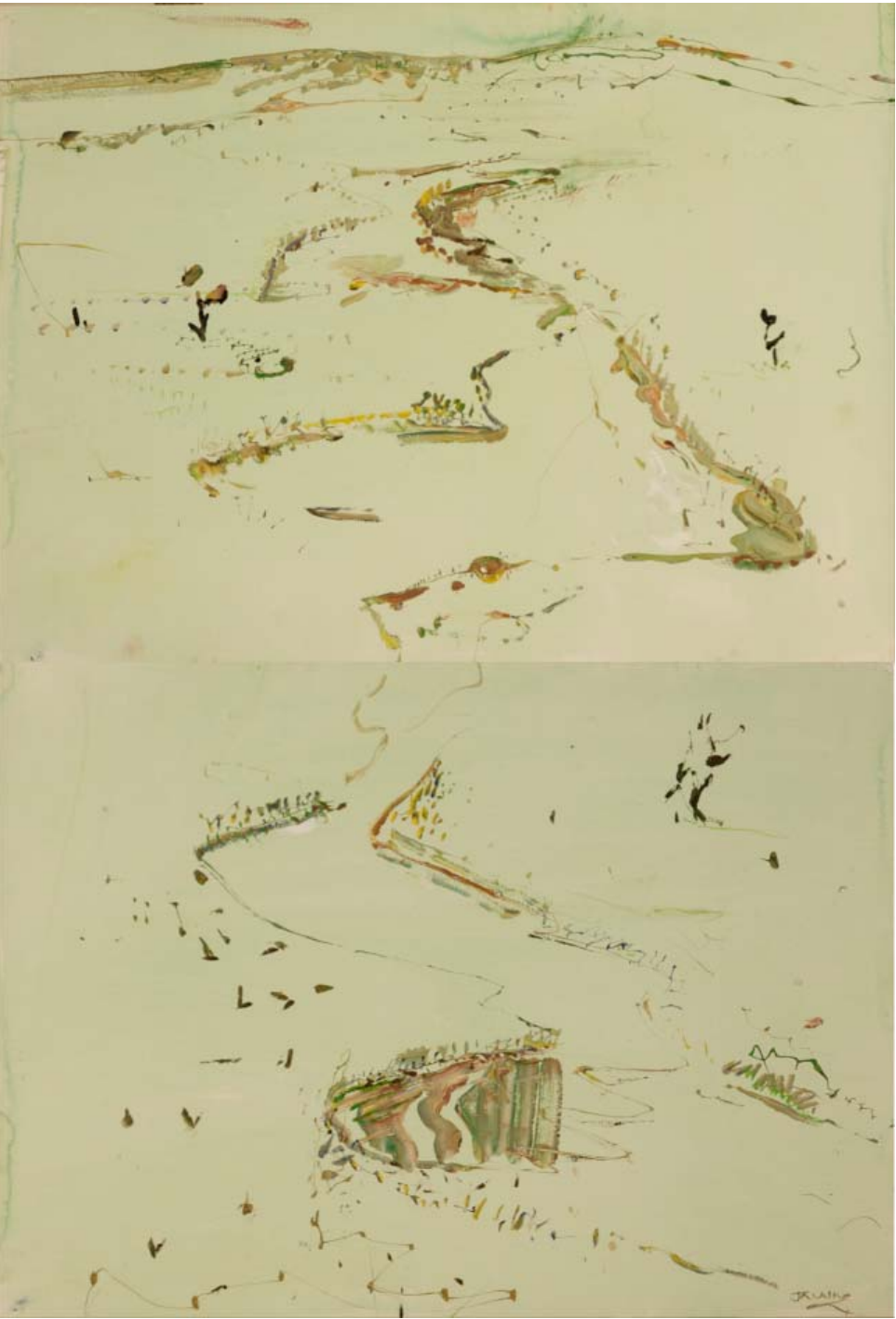
⁶ Stephen J. Pyne is an academic based at Arizona State University whose specialisation is the cultural, historical and environmental role of fire see <http://www.stephenpyne.com/index.htm>

⁷ William Butler Yeats, *The Circus Animals' Desertion*, 1938

⁸ Paul Carter, *Ground Truthing: Explorations in a Creative Region*, UWA Publishing, Perth, 2010, p 46

⁹ Douglas R. Hofstadter wrote the seminal book, *Gödel, Escher, Bach: An Eternal Golden Braid*. Walker first read it in 1980 and it has been important to his thinking about representation ever since. In his book *Metamagical Themas*, Hofstadter, while commenting on GEB, elucidated on isomorphism and meaning: "Semantics is an emergent quality of complex syntax, which harks back to my earlier remark in the *Post Scriptum* to Chapter 1, namely: 'Content is fancy form'."

¹⁰ 1979, The Student Gallery – later Mori Gallery



Chain of ponds, Gillamatong Creek, 2013 (cat no 9)



Table under trees, 2008 (cat no 4)





Sandholes Rd, Easter, 2014 (cat no 1)



Began at Hillend June 2002









The boat on the bank, 2001 (cat no 7)

List of works

- | | | |
|---|--|---|
| 1 <i>Sandholes Rd, Easter</i> , 2014
archival oil on polyester
triptych, 176 x 517.5 cm overall | 9 <i>Chain of ponds, Gillamatong Creek</i> , 2013
gouache on paper
112 x 76 cm | 17 <i>Gwydir Plain</i> , October 2014
concertina artist book
(gouache on paper)
35 x 650cm (unfolded) |
| 2 <i>Doughboy Hill</i> , 2013
archival oil on polyester
173.5 x 217 cm | 10 <i>Wunnamurra</i> , 2012
gouache on paper
168 x 76 cm | 18 <i>Tanja</i> , April 2013
concertina artist book
(gouache on paper)
25 x 459 (unfolded) |
| 3 <i>Mesh</i> , 2011
archival oil on polyester
182 x 235.5 cm | 11 <i>Burke's heap</i> , 2009
gouache on paper
110 x 76 cm | 19 <i>A walk at Hill End</i> , 16/6/2002
and 3/7/2002
concertina artist book
(gouache on paper)
26 x 621cm (unfolded)
Private Collection |
| 4 <i>Table under trees</i> , 2008
archival oil on polyester
180 x 391.5 cm | 12 <i>Burke's Hills western gully</i> , 2009
gouache on paper
110 x 75 cm | (all works Courtesy of Utopia Art
Sydney unless stated otherwise) |
| 5 <i>Revisiting the boat on the bank</i> ,
2002
archival oil on polyester
184.5 x 209 cm | 13 <i>Grid</i> , 2009
gouache on paper
110 x 76 cm | |
| 6 <i>Six days at Bundanon and I give
thanks to Boyd</i> , 2001
oil on canvas
183 x 221 cm | 14 <i>Gully tanks, Burke's Hills</i> , 2009
gouache on paper
110 x 76 cm | |
| 7 <i>The boat on the bank</i> , 2001
oil on canvas
188 x 286 cm | 15 <i>Monkittee east riding</i> , 2009
gouache on paper
110 x 76 cm | |
| 8 <i>CH crossing Shoalhaven</i> , 2001
archival oil on polyester
235 x 178 cm
Private Collection, Sydney | 16 <i>Untitled</i> , 2015
concertina artist book
(gouache on paper)
32 x 621cm (unfolded) | |

Artist's biography

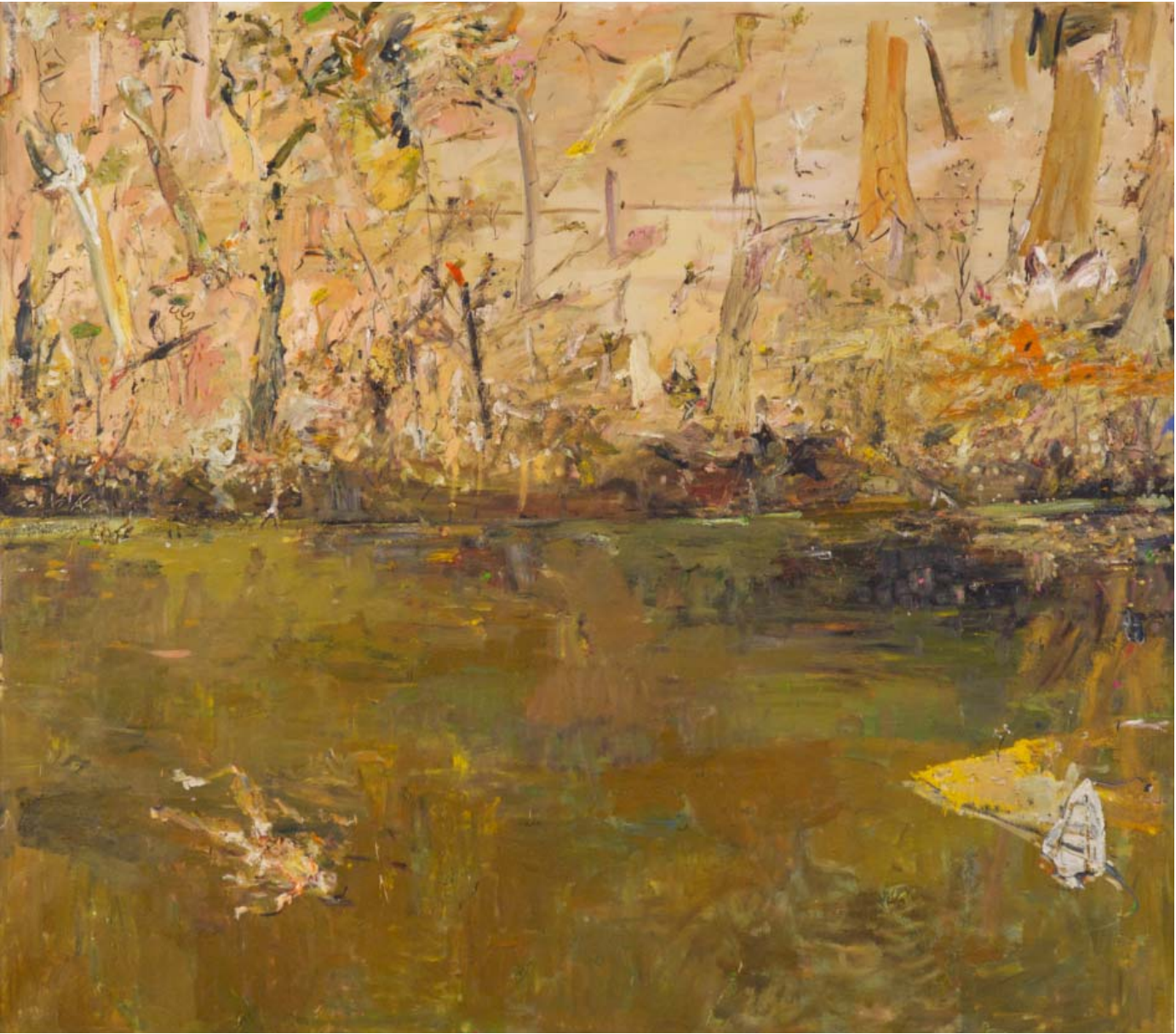
John R. Walker (b. 1957, lives and works in Braidwood, NSW)

SELECTED SOLO EXHIBITIONS

- 2014 *Terroir: Big Land Pictures*, Orange Regional Gallery, NSW
The End of All Our Exploring, Utopia Art Sydney, NSW
Recollections, Moree Plains Gallery, NSW
- 2012 *Winter in the Fire Forest*, Utopia Art Sydney, NSW
- 2011 *Space & Time: 10 Years in the Landscape*, Maitland Regional Art Gallery, NSW
Site, Utopia Art Sydney, NSW
- 2010 *The Shed*, Utopia Art Sydney, NSW
- 2008 *Journey through Landscape*, S. H. Ervin Gallery, NSW
Gateless Gate, Utopia Art Sydney, NSW
- 2007 *Working in the Landscape*, Utopia Art Sydney, NSW
- 2005 *Gullies, Roads, Dry Lands and Forests*, Utopia Art Sydney, NSW
- 2004 *Dry Land Paintings*, Utopia Art Sydney, NSW
- 2003 *Paintings from Tallaganda*, Utopia Art Sydney, NSW
- 2002 *Paintings from Bundanon*, Utopia Art Sydney, NSW
- 2000 *Gully*, Utopia Art Sydney, NSW
- 1999 *Paintings for a New Republic*, Utopia Art Sydney, NSW
- 1997 *The House of the Stare*, Utopia Art Sydney, NSW
- 1994 *Pictures from Home*, Utopia Art Sydney, NSW
- 1993 *New Paintings*, Utopia Art Sydney, NSW
- 1992 *Recent Works*, Utopia Art Sydney, NSW
- 1991 *Favourite Paintings*, Utopia Art Sydney, NSW
- 1990 *Drawings*, Utopia Art Sydney, NSW
Tolarno Gallery, Melbourne, VIC
- 1989 Utopia Art Sydney, NSW
- 1988 *Recent Painting*, Tolarno Gallery, Melbourne, VIC
- 1986 *Deceit, Desire & Narcissus*, Mori Gallery, Sydney, NSW
- 1985 Tolarno Gallery, Melbourne, VIC
- 1984 *The Family*, Mori Gallery, Sydney, NSW
- 1982 Mori Gallery, Sydney, NSW
- 1979 The Student Gallery (later renamed Mori Gallery), Sydney, NSW

SELECTED GROUP EXHIBITIONS

- 2015 *Chroma: the Jim Cobb gift*, Orange Regional Gallery, NSW
- 2014 *Drawing Out: Dobell Australian Drawing Biennial*, Art Gallery of New South Wales, NSW
Redlands Konica Minolta Art Prize, National Art School Gallery, NSW
Amaze Gallery, State Library of New South Wales, NSW
The Wynne Prize, Art Gallery of New South Wales, NSW
- 2012 *Big Scope: painting and place*, Lake Macquarie City Art Gallery, NSW
- 2011 *Salon des Refuses*, S.H. Ervin Gallery, Sydney, NSW
Up Close and Personal: works from the collection of Dr Peter Elliott AM, S. H. Ervin Gallery
Fleurieu Art Prize, McLaren Vale, SA
- 2010 *The Wynne Prize*, Art Gallery of New South Wales, NSW
KIAF 2010, Korea International Art Fair, COEX, Seoul, Korea
- 2009 *The Wynne Prize*, Art Gallery of New South Wales, NSW
Eutick Memorial Still Life Award (the EMSLA), Coffs Harbour Regional Gallery, NSW
- 2008 *The Wynne Prize*, Art Gallery of New South Wales, NSW
- 2007 *Salon des Refuses*, S. H. Ervin Gallery, Sydney, NSW
The Wynne Prize, Art Gallery of New South Wales, NSW
- 2006 *Being at Bundanon*, Mosman Region Art Gallery, NSW (toured by Bundanon Trust)
The Archibald Prize 06, Art Gallery of New South Wales and touring, NSW
Chroma Collection, Macquarie University Art Gallery, Sydney, NSW
Truth and Likeness, National Portrait Gallery, Canberra, ACT
- 2005 *Moist*, National Gallery of Australia, Canberra and touring, ACT



Revisiting the boat on the bank, 2002 (cat no 5)

	<i>The Archibald Prize</i> 05, Art Gallery of New South Wales and touring, NSW <i>Robert Jacks Drawing Prize</i> , Bendigo Art Gallery, VIC <i>Hazelhurst Art Award 2005 - Art on Paper</i> , Hazelhurst Regional Gallery & Arts Centre, NSW	1993 <i>Contemporary Australian Painting, Works from the Allen Allen and Hemsley Collection</i> , Westpac Gallery, Melbourne and Newcastle Regional Gallery, VIC and NSW	1982 <i>McCaughey Prize Exhibition</i> , National Gallery, Melbourne, VIC	Chloe Watson, 'Winter in the Fire Forest' (exh cat online), Utopia Art Sydney
2004	<i>The Wynne Prize</i> , Art Gallery of New South Wales, NSW	1992 <i>On the Dark Side</i> , New England Regional Art Museum, Armidale, NSW	1979 <i>Eight by Four</i> , Students Gallery (later Mori Gallery), Sydney, NSW	Alexander Sussman, 'John R. Walker artist books', State Library of New South Wales Acquisitions Blog, 27 th November
2003	<i>The Archibald Prize</i> , Art Gallery of New South Wales touring exhibition, NSW <i>The Wynne Prize</i> , Art Gallery of New South Wales, NSW <i>Arthur Guy Memorial Painting Prize</i> , Bendigo Art Gallery, VIC	<i>The Sulman Prize</i> , Art Gallery of New South Wales, NSW		2011 'Space & Time: 10 Years in the Landscape – John R. Walker' (exh cat), Maitland Regional Art Gallery, (essays by Andrew Sayers and Joe Eisenberg)
2002	<i>Jacaranda Acquisitive Drawing Award</i> , Grafton Regional Gallery, NSW <i>The Fleurieu Prize</i> , McLaren Vale, SA <i>Conrad Jupiters Art Prize</i> , Gold Coast City Art Gallery, QLD <i>Salon des Refuses</i> , S H Ervin Gallery, Sydney, NSW <i>The Wynne and Sulman Prizes</i> , Art Gallery of New South Wales, NSW <i>The Archibald Prize</i> , Art Gallery of New South Wales, NSW	1991 <i>Images of Women from the Holmes a'Court Collection</i> , S.H. Ervin Gallery, Sydney, NSW <i>The Sulman Prize</i> , Art Gallery of New South Wales, NSW		2010 'Naturally Inspired', Nigel Featherstone, Panorama, <i>Canberra Times</i> , 10 September, 2010
	<i>The Archibald Prize</i> , Art Gallery of New South Wales, NSW	1990 <i>Religious Images in Australian Art</i> , National Gallery of Victoria, VIC <i>The Sulman Prize</i> , Art Gallery of New South Wales, NSW	Artbank, Allens + Linklaters, Art Gallery of New South Wales, Art Gallery of Western Australia, Royal Alexandra Hospital for Children, ACT Legislative Assembly, Bankers Trust, Bathurst Regional Art Gallery, Broken Hill Regional Art Gallery, Campbelltown City Art Gallery, Coffs Harbour Regional Gallery, Commonwealth Bank of Australia, Griffith University Collection, Holmes a' Court Collection, James Wolfensohn Collection, Macquarie Group Collection, Myer Collection, National Gallery of Australia, National Gallery of Victoria, Parliament House Art Collection, Smorgon Collection, State Library of New South Wales, The Savage Club Collection, The University of Sydney Union, The Australia Club, Sydney, University of New South Wales, Western Mining Corporation, Wollongong City Art Gallery	2009 'John R. Walker Interviewed', <i>Artist Profile # 6</i> , March 2009, pp. 28 - 35
2000	<i>The Archibald Prize</i> , Art Gallery of New South Wales and NSW regional tour <i>SCEGGS Redlands-Westpac Invitational Art Prize</i> , Cremorne, Sydney, NSW	1989 <i>Opening</i> , Utopia Art Sydney, NSW		2008 'No Thanks, I Don't Want the Money', <i>Australian Financial Review, Perspective</i> , Sep 10 - 11
1999	<i>Mosman Art Prize</i> , Mosman Region Gallery, Sydney, NSW <i>University and Schools Club Prize Exhibition</i> , University and Schools Club, Sydney, NSW	1988 <i>Drawing in the 80s</i> , Australian National Gallery, Canberra, ACT <i>Drawing</i> , Tolarno Gallery, Melbourne, VIC <i>Savage Club Invitation Drawing Prize</i> , Savage Club, Melbourne, VIC		'Journey through Landscape' podcast interview with Sean O'Brien, May 2008: http://arttalk.podomatic.com/entry/2008-05-09To2_10_17-07_00
1998	<i>National Works on Paper Award</i> , Mornington Peninsula Regional Gallery, VIC <i>Kedumba Invitation Drawing Award</i> , Leura, NSW	1987 <i>From Field to Figuration</i> , National Gallery of Victoria, VIC <i>Backlash</i> , National Gallery of Victoria, VIC <i>Best of Young Australians from the Budget Collection</i> , National Gallery of Victoria, VIC <i>Urban Anxieties</i> , Drill Hall Gallery, Canberra, ACT		'Secrets of the Self Unearthed', John McDonald, Spectrum, <i>Sydney Morning Herald</i> , June 7-8
1997	<i>Drawn from Life</i> , National Gallery of Australia touring exhibition, ACT	1986 <i>A First Look</i> , Drill Hall Gallery, Canberra, ACT <i>Symbolism and Landscape</i> , Ivan Dougherty Gallery, Biennale of Sydney Satellite Exhibition, NSW <i>Modern Australian Masters</i> , National Gallery of Victoria, VIC <i>Ballarat Invitation Prize</i> , Ballarat Fine Art Gallery, VIC		'Exposing the Scars on Nature', Elizabeth Fortescue, Sydney Live, <i>Daily Telegraph</i> , 27 th May
1996	<i>Flagging the Republic</i> , Sherman Galleries and New England Regional Art Museum touring exhibition, NSW	1985 <i>The Pleasure of the Gaze</i> , Art Gallery of Western Australia, WA		John R. Walker, 'Journey Through Landscape', 'Exhibitions' section, <i>National Trust Magazine</i> , Winter 2008
1995	<i>The King of the Accordion</i> , New England Regional Art Museum touring exhibition, NSW <i>Works On Paper</i> , Utopia Art Sydney, NSW	1984 <i>Drawing Now</i> , National Gallery of Victoria, VIC 1983 <i>D'un autre continent: L'Australie, le rêve et le réel</i> , Musee d'Art Moderne, Paris <i>Australian Perspecta</i> , Art Gallery of New South Wales, NSW	SELECTED BIBLIOGRAPHY	2007 Essay by Andrew Sayers in <i>Working in the Landscape</i> , (exh cat), Utopia Art Sydney
			2015 Bradley Hammond, <i>Chroma: the Jim Cobb gift</i> (exh cat), Orange Regional Gallery, NSW	'The best of the rest actually the best', Sebastian Smee, <i>The Australian</i> , 8 March, p,14
			2014 Gina Fairley, 'John R. Walker: The End of all Our Exploring', <i>ArtsHub</i> [online], 1 April 2014 John McDonald, 'Art Gallery of NSW 'Drawing Out' exhibition shows how sketches reveal more than words', <i>Sydney Morning Herald</i> , 14 November 2014 Anne Ryan, <i>Drawing Out: Dobell Australian Drawing Biennial 2014</i> (exh cat), Art Gallery of New South Wales	<i>Painting Australia</i> , ABC TV series Episode #3, 11 April, 2007
			2013 Gavin Fry, <i>The Peter Elliott Collection of Australian Art</i> , The Beagle Press	2006 <i>Archibald 06</i> (exh cat), Art Gallery of New South Wales <i>Winter Crow, a collection of poems by Jeremy Nelson</i> , illustrations by John R. Walker
			2012 <i>The Macquarie Group Collection: the Land and its Psyche</i> , Editors: Julian Beaumont, Felicity Fenner and John McDonald, UNSW Press	'Is the truth of portraiture vested exclusively in likeness?', Michael Desmond, <i>Portrait 21</i> , National Portrait Gallery, Canberra.
				2004 <i>Archibald 05</i> (exh cat), Art Gallery of New South Wales Essay by Simeon Kronenburg in <i>Being at Bundanon</i> (exh cat), Bundanon Trust touring exhibition Essay by William Wright in <i>Cullies, Road, Dry Lands and</i>

COLLECTIONS

Artbank, Allens + Linklaters, Art Gallery of New South Wales, Art Gallery of Western Australia, Royal Alexandra Hospital for Children, ACT Legislative Assembly, Bankers Trust, Bathurst Regional Art Gallery, Broken Hill Regional Art Gallery, Campbelltown City Art Gallery, Coffs Harbour Regional Gallery, Commonwealth Bank of Australia, Griffith University Collection, Holmes a’ Court Collection, James Wolfensohn Collection, Macquarie Group Collection, Myer Collection, National Gallery of Australia, National Gallery of Victoria, Parliament House Art Collection, Smorgon Collection, State Library of New South Wales, The Savage Club Collection, The University of Sydney Union, The Australia Club, Sydney, University of New South Wales, Western Mining Corporation, Wollongong City Art Gallery

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2015 Bradley Hammond, *Chroma: the Jim Cobb gift* (exh cat), Orange Regional Gallery, NSW

2014 Gina Fairley, 'John R. Walker: The End of all Our Exploring', *ArtsHub* [online], 1 April 2014

John McDonald, 'Art Gallery of NSW 'Drawing Out' exhibition shows how sketches reveal more than words', *Sydney Morning Herald*, 14 November 2014

Anne Ryan, *Drawing Out: Dobell Australian Drawing Biennial 2014* (exh cat), Art Gallery of New South Wales

2013 Gavin Fry, *The Peter Elliott Collection of Australian Art*, The Beagle Press

2012 *The Macquarie Group Collection: the Land and its Psyche*, Editors: Julian Beaumont, Felicity Fenner and John McDonald, UNSW Press

Forests (exh cat), Utopia Art Sydney
Moist: Australian Watercolours (exh cat), National Gallery of Australia

2002 'Experiencing the Land', Simeon Kronenberg, *Asian Art News* Vol.12 No.2 March/April 2002
'The Plains: Wimmera and the imaging of the Australian Landscape', Simeon Kronenberg, *Art Monthly*, November 2001, #45
'Days in Body Country', Simeon Kronenberg, *Artlink*, June 2002, Vol.22 #2
Paintings from Bundanon, (exh cat) Simeon Kronenberg, Utopia Art Sydney

2001 *Gone Bush* (exh cat), Jennifer Hardy, Hazelhurst Regional Gallery and Arts Centre, NSW
Beyond the Fatal Shore, Interview with Robert Hughes, Episode #6 BBC TV series

1998 'Interview with collector, Hugh Jamieson', *Australian Art Collector* Issue #2
Drawn from Life (exh cat), Deborah Clarke and Andrew Sayers, National Gallery of Australia

1994 *Contemporary Australian Painting from the Allen Allen and Hemsley Collection* (exh cat)

1992 *Communicative Abstraction/Philosophical Reflections*, Rudolf Talmacs, Utopia Art Sydney
On the Dark Side (exh cat), Belinda Cotton, New England, Regional Art Museum, NSW

1990 *Images of Religion in Australian Art* (exh cat), Rosemary Crumlin, Bay Books

1988 *Australian Contemporary Drawing; Resurgence and Redefinition*, Arthur McIntyre, Boolarong Press

1987 *Best of Young Australians Exhibition from the Budget Collection* (exh cat), National Gallery of Victoria

1986 *Drawing in Australia, Contemporary images and ideas*, Janet McKenzie, Macmillan, Melbourne
Backlash: The Australian Drawing Revival 1976-1986 (exh cat), Ted Gott, National Gallery of Victoria

1986 6th Biennale of Sydney: Origins Originality + Beyond (exh cat), satellite exhibition, Ivan Dougherty Gallery, Sydney

1985 *Pleasure of the Gaze* (exh cat), Art Gallery of Western Australia

1984 *Australian Art Review*, Leon Parossien

1983 *Australian Perspecta* (exh cat), Bernice Murphy, Art Gallery of New South Wales
D'un autre continent: L'Australie, le rêve et le réel (exh cat), Musee D'Art Moderne, Paris

AWARDS AND COMMISSIONS

2009 Winner Eutick Memorial Still Life Award (EMSLA) Coffs Harbour Regional Gallery, NSW

2002 Highly Commended, Wynne Prize, Art Gallery of New South Wales

1998 BT Australia, 400 George St, Sydney

1990 Windsor and Newton Painting Prize, Coventry Gallery, Sydney

1988 Savage Club Drawing Prize, Melbourne

1982 Tamarisque Prize, Alexander Mackie College, Sydney

SCHOLARSHIPS & RESIDENCIES

2002 Hill End Artist in Residence (invited artist)

2002 Bundanon Trust Artist in Residence
Bundanon Trust Artist in Residence (invited artist)

2001 New England Artist in Residence (invited artist)

2000 National Art School Staff Travelling Scholarship

2000 New England Regional Art Museum Artist's Travel Scholarship

John R Walker is represented by Utopia Art Sydney





Acknowledgements

The Drill Hall Gallery, Glenn Barkley and The Curators' Department would like to thank: Ivan Muñiz Reed and Holly Williams at The Curators' Department; Christopher Hodges, Bryan Hooper and Chloe Watson at Utopia Art Sydney; Andrew Sayers; Mel Douglas, Charlie Higgins and Luka Douglas Higgins; and Dr Anne Sanders and the artist John R. Walker for his insight, conversation and amazing work.

Here I give thanks: John R. Walker

Drill Hall Gallery, Canberra
3 July - 9 August 2015
Curator: Glenn Barkley



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ISBN: 978-0-9942584-4-1
Text: John R. Walker and Glenn Barkley
Catalogue design: Anthony Oates
Photography: Sean Davey, Bryan Hooper and Chloe Watson
Cover image: *Doughboy Hill*, 2013, archival oil on polyester, 173.5 x 217 cm. Courtesy of Utopia Art Sydney



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