



LAND and ART



Cover Image (Front and Back)
Suo 2- The Eye by Anthony Sawrey

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Editorial Article

Written By: Anthony Sawrey

THE magazine you are holding has come out of a long unrealised desire to produce something that can be part of an active arts journalism in Australia and internationally. That is to say, meaningful reviews, analysis and news. While there may be numerous publications in this country, they are invariably metro-centric, returning again and again to the same artists, galleries, trade fairs and institutions for their content.

Over the last decade or so, there has been a steady diaspora of artists and curators to regional locations including towns, cities of the interior and rural localities where land, rent and studios are cheaper. These are arts people who recognise that it is no longer necessary to remain in metropolitan areas to support their work and remain in communication with others. They can operate remotely and maintain their careers.

That is where Land and Art magazine comes in. This first edition is an invitation to such people, bringing together the kinds of stories, people, places and conversations we want to foster; moving between artists, researchers, regional festivals, ecology, residencies and communities that do not often get the opportunity to sit alongside one another. Criticism, analytical writing and long-form essays are not secondary luxuries surrounding contemporary art; they are essential to its rigour and long-term cultural life, especially in the country. Without such discourse, artists work without oxygen, exhibitions risk collapsing into temporary spectacle or economic instrumentality. Ultimately, local culture is impoverished because of it.

When thinking about a magazine like this, with a plurality of viewpoints, I am reminded of a popular cliché, especially on social media, that assumes art writing is dead and that no one is interested in criticism, opinion or what compels artists to spend their lives thinking about and creating works. Land and Art magazine aims to be a counterpoint.

So, if not for many more reasons that will reveal themselves as the magazine develops, we say there is a need for writers and journalists to pay attention to what artists, curators, researchers and thinkers have on their minds. To provide space to talk about the places where they work and the land and communities where they live and operate. And most importantly of all, to allow you, dearest reader, to step away from some little screen, with a sandwich and a cup of tea in hand, to read about art and land, in print, in the sun. (And yes, online too.)

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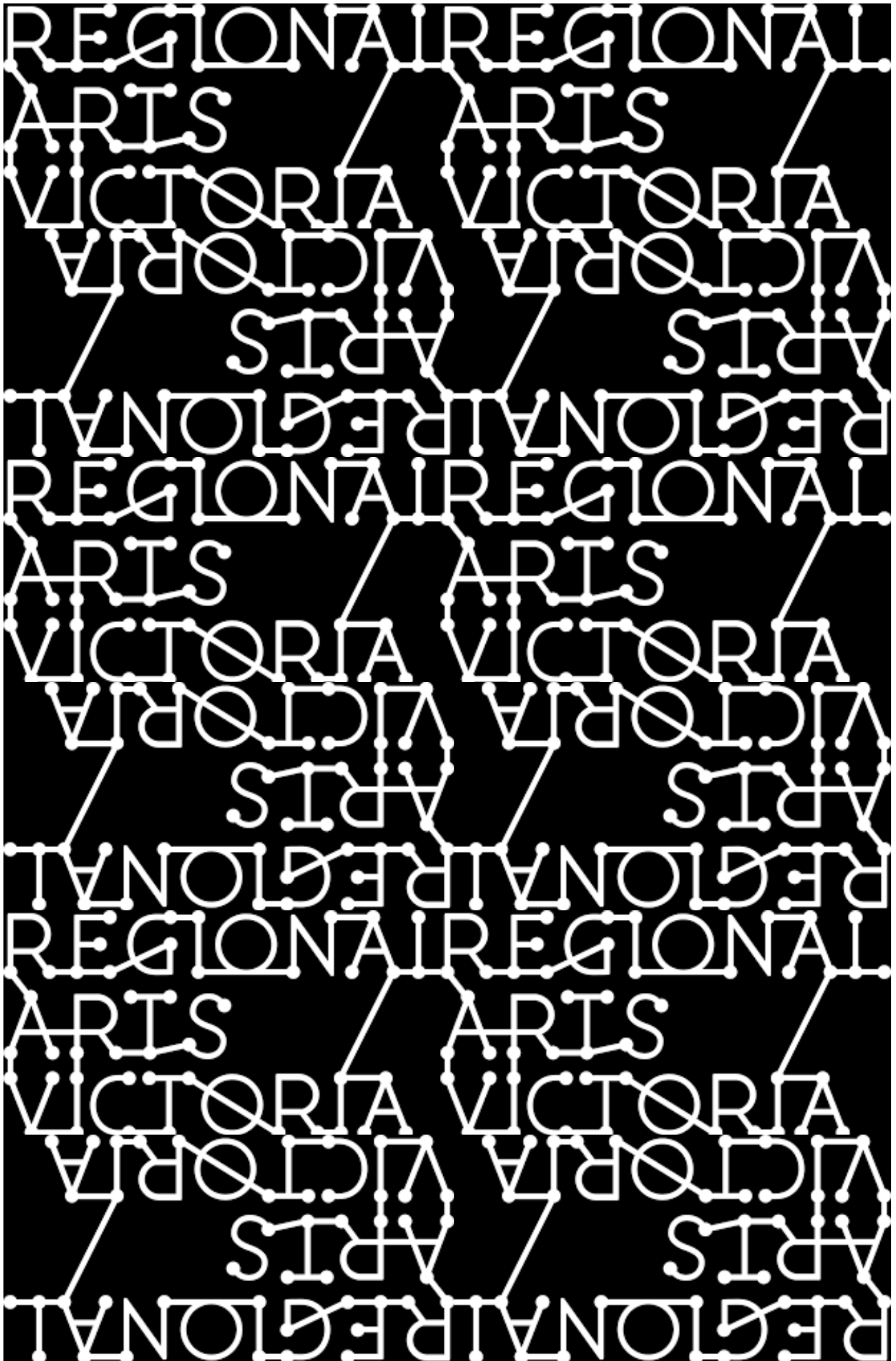
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10 days in the wilderness: Q&A With Artist Allison Wiese

Written by: Anthony Sawrey



Image Courtesy of Allison Wiese

SAN Diego artist Allison Wiese bypassed all the usual stops on her first journey to Australia to make a direct line to Glenlyon Victoria to complete a ten day residency. First impressions are always the strongest and the following interview with Alison several months after her return to the United States makes for some interesting reading. Starting with the most obvious question first: How was it?

Allison: Trying to reach any kind of full understanding of a place in ten days is of course beyond silly. But Radical Fields and the surrounding community practiced truly radical hospitality, making the kinds of conjectural connections my work depends on feel possible. I aim for observation and proposition that's self-consciously aware of (inevitably distorted) points of view in new places; open to what I find; but also directed towards some of the questions that I'm most excited to think about as an artist - perhaps particularly the ways we negotiate community, the presence of the past, and the metaphoric frameworks through which we look at place and each other.

LA Magazine: Did the residency influence your working processes?

Allison: I'm still digesting what I experienced in Glenlyon and beyond, and working on connecting it to both the continuing questions of my practice, and the specific contexts provided by Radical Fields and the Harvest programming for 2027. For example, Harvest is a temporally-bound biannual event with a multi-layered audience that peaks during a weekend presentation. Some questions my process is asking me to think about right now are: How a dispersed project might link two or more sites locally, regionally, or even internationally? What solutions might allow a work that is both transitory and residual, that also creates a physical spectacle, anchor, or beacon? Can playfulness be made simultaneously exciting and mundane enough to welcome those who aren't natural joiners or performers? What social conventions support this openness?

LA Magazine: Any specific experiences stand out?

Allison: Bush walks, and drives through regional towns, with my Radical Fields hosts, and casual conversations with those I met in Glenlyon impressed me with the sense that history, geology, biology, ecology, and political economy are a little more closely connected to each other in Australians' minds than many others'. This kind of broad thinking isn't utterly absent in other places I've spent time, but I tend to encounter it as more compartmentalised. I had good guides, and good conversations! I stumbled upon a square dancing convention at the ANZAC Hall in Beechworth that collapsed space, time, fiction, history, myth, and artistic and cultural genres/conventions across continents and decades in a moment of cultural fission more powerful than I know what to do with. I witnessed a touching volume and vivacity in Glenlyon's institutional shared spaces. It feels like shared public space is increasingly disappearing in the US (though perhaps more quickly in some communities than others), and I'm expressly interested in this kind of negotiated space, and its conditions.



Image Courtesy of Allison Wiese

LA Magazine: Were there any notable contrasts/similarities you found to your own arts environment?

Allison: Local informants working in Glenlyon, Daylesford, and/or Melbourne described an institutional topology that seemed analogous in many ways to the landscape for artists working outside large art centres in the US. In recent decades public art agencies in the US have sometimes looked to new models for directing funding. (As an example, using geographical health and wellness indexes to recenter rural areas formerly ignored for lack of critical mass in traditional arts organisations.)

I currently live and work in a city (San Diego, CA) that is known more for its beaches and biotech firms than its contemporary art infrastructure or resources. It's in the shadow of Los Angeles, culturally, and in many ways will never compete with New York (where I was born or raised) or Houston, TX (where I spent a good number of years as well). All three of those larger cities have a fuller terrain of exhibition venues that provide opportunities accessible to artists working at every career stage and across different modes of production. San Diego is more limited, so keeping one's work moving forward satisfyingly often means getting out of town and having healthy relationships with artist-organised projects that provide something beyond a best available alternative model.

LA Magazine: Any idea how this time will diffuse into your work when you return next year?

Allison: I'm teaching a studio seminar at my university this coming fall that is organized around the overlapping topics of landscape and land art exploring contemporary sculpture and installation practice in relation to the land and historical and contemporary ideas about land. offering students a broader understanding of the different ways in which "the land" and "landscape" – a human set of ideas - have been understood by artists and culture at large. (Above all) my work as an artist and teacher are complementary. Preparing for the Fall semester is double-duty as I think about my experience of Glenlyon, and a response for next year's Radical Fields' Harvest.

Contributor Profile: Notes from Northern Chile

Written by: Ingrid Silva Liot



The Trilla at Salto del Agua, Chile - Photo by Ingrid Silva Liot

LAND and ART is thrilled to introduce our South American correspondent Ingrid Silva Liot working across Chile and South America, her work documents the relationships between people, place and local economies, with a particular interest in agricultural and coastal cultures.

I live in northern Chile, where the desert meets agricultural land and the Pacific Ocean is never far away. As a photographer, I move between these environments, documenting regional markets, seasonal harvests and the rhythms of labour that continue to shape everyday life. What strikes me most about this region is how closely people remain connected to the land. Potato harvesting is still a communal and physical activity, shaped by weather, soil and tradition. Along the coast, cowboys ride horses across the beaches, moving animals between open stretches of land and water. These scenes exist somewhere between work and ritual, where landscape and daily life remain inseparable.

Much of my practice focuses on observing change. I am interested in how migration, local economies and environmental conditions quietly transform regional communities over time. Photography becomes a way of recording these transitions — markets that appear once a month, roadside exchanges, family-run enterprises and informal networks that rarely enter official histories.

Travel is also central to how I understand place. I often move between cities, agricultural districts and remote coastal communities throughout Chile and neighbouring regions. This movement has taught me that place is never fixed. It is constantly shaped by people, labour, distance and the relationships that connect them. The photographs and notes presented here offer a small introduction to my ongoing observations of northern Chile — a landscape where desert, agriculture and ocean converge, and where everyday life continues to be shaped by the shifting conditions between them.



Self Portrait by Ingrid Silva Liot

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Written by: Anthony Sawrey



Suo 2 The Eye. Anthony Sawrey. Holi powder on Ice. Dimensions variable. Image Anthony Sawrey

At times it can seem that Australian artists are operating a long way from the centres of the art world, especially if you are regionally based. But far from letting that reality discourage us, we carry on regardless, maintaining a stoic attitude and assuredness there is always something around the next corner. And indeed there always is. In a hyper connected world we are barely a click away from the latest news and developments. And with that comes access to opportunities so ubiquitous, we have the luxury of picking and choosing what to apply for with an ease that was absolutely unheard of even 15 years ago. And such is the case with residencies.

Residencies occupy an odd place in our activities. The most sought after offer strong institutional visibility and integration into the cultural scenes of major arts centres. But the majority may actually serve little career purpose other than to perhaps inspire some nomadic impulse. And while the residency experience can top up and diversify our ideas pantry, it can also be a real pain; requiring a level of disruption from one's daily life that can be hard to justify.

Residencies as we understand them today first appeared in the 19th century. Some appeared through rich benefactors offering guest lodgings for artists as a novel form of patronage. Others evolved from the establishment of creative colonies in the countryside where artists could camp, live and work together to strengthen practical and intellectual skills. In fact, a back and forth between city ferment and regional exile has characterised their place in the arts landscape since that time.

Today many popular residency sites are isolated, remote and represent, according to Irmeli Kokko in *Bringing Worlds Together: A Rethinking Residencies Reader*, "Their own art world within the ecosystem of contemporary art; (with) their own institutional identity, their own history, operating methods, values, tasks, and goals."

Only a small proportion of these are supported and most can be very expensive. With costs including application fees and accommodation at over \$2000 per week in some cases. And that of course does not include travel, which for international destinations can quickly add up. Locally, if it were not for support funding through Regional Arts Australia and Creative Australia, 'the contemporary western cultural history of mobility' Australian artists like to think they are part of, would be unsustainable. Due in no small part to this institutional and government support, along with the reach of social media, the number of residency offerings has ballooned in recent years. Res Artis, one of the most well known residency networks, has over 650 members alone. And beyond this organisation there are hundreds more, appearing in some cases, to be little more than art themed AirBnB's with huge rents and overheads. All while offering little more than vague allusions to solitude, or woozy approximations of creative facilitation.

Mustarinda House on the other hand is a more nuanced form of residency experience. With a remote location away from urban cultural centres, providing those slower rhythms essential for fostering experimentation, research and conversation. Furthermore, the association also seeks to put together people with different fields of expertise, in both art and non art sectors, focused on topics of mutual importance: In this case, issues of ecology and land use.

An online friend sent me a link to their 2026 call out. I applied and was invited to stay there during the month of April. But if it were not for the support of Regional Arts Victoria and their Quick Response Grants program, this would have been a very pricey trip. The residency, in a former rural School house in the Kainuu region of Finland, was about a half hour drive from the nearest village. Getting there entailed an eight hour journey by train, bus and car from Helsinki. To say it was remote is an understatement; try thinking of far western NSW with snow and spruce trees and you will be getting close to the feeling of isolation this residency location evoked.

The Mustarinda Association, founded in 2010, comprises artists, activists and researchers with a goal to “promote the ecological rebuilding of society, the diversity of culture and nature, and the connection between art and science”. Each year the association sets a theme which visitors can engage with; either in their art making or through discussions, writing and monthly public open days.

For 2026, participants were asked to consider the concept of Ecotones—zones of transition—through context, language and artistic practice. Articulated by Australian curator Katie Lenanton, Ecotones can be best thought of as, “sites of overlap potential, friction, transformation, diffusion, movement, and encounter.”

For me, who likes to formulate works that sit in such zones, this was a thematic opportunity worth pursuing. Ecotones discussion took place alongside getting acquainted with the development of the Vaara-Kainuu Art National Park (ANP). This initiative, spearheaded by the Mustarinda association, hopes to see a large portion of the surrounding forest turned into a wilderness reserve.

To give context, much of Finland is covered in trees but most of it is commercial plantation forest with little original wilderness remaining (most of it went into Swedish warships). However, next door to the house is the Paljakka Nature Reserve, a pocket of remnant old growth forest and the core of what is hoped to become a national park; stretching roughly north-south for over 60 kilometres. The development of national parks is a global phenomenon made all the more urgent by the spectre of climate change. And when they have the land to set aside for it, Governments, in the hunt to achieve emissions reduction targets, are very receptive to the prospect. But what makes this Finnish development quite possibly unique in the world, is the input of art and artists into the conversation.

To my understanding there are several reasons for this: Initially the push for a national park in a region with a commercial plantation timber economy was not getting traction. Incorporating arts (broadly speaking) into the proposed development diversified its mandate. No longer was the issue simply a tussle between ecology and economy but a cultural discussion. An Art National Park thus represented not just how the land was ultimately managed, but offered possibilities of revitalisation and new opportunities (eg: eco/cultural tourism and investment). All this in a region, while economically stable, had been affected by stagnation and population decline for several decades; with an ageing population and little opportunity for school leavers outside of forestry.

I was there with three other artists: Alexa Bunnell artist curator and writer based in Calgary Canada, David Rios artist/academic from the Bergen School of Architecture and Endre Kvangraven a writer and researcher from Rødven both located in Norway. Laura Suurhasko and Janina Rosvall managed the daily running of the house including looking after its geothermal heating system and garden.

So, just six people, the surrounding trees and an array of thoughts on how art should fit into a national park structure. But since contemporary art is so multifaceted; from the aesthetic and formal, to the political and social, the task seemed at first glance, to be not a matter of what and where, but how diverse and broad (culturally, theoretically and aesthetically) that mandate could be.

For example: ephemeral practice or temporal works seem most in harmony with wilderness sites, but require either special events for exhibition or be restored periodically (Decay is fascinating but neglect is tragic). But some artists might prefer permanent materials including steel or stone. Does that rub up against how others within the project may imagine works to exist in an Art National Park? During one of our lounge room discussions this potential site of conflict was touched upon; if the ANP project grew to the point of introducing works by major artists (presumably to raise the project's profile), would that constitute a philosophical hurdle? Encapsulated by for example, suspicion of an individual artists agency instead of operating within a structure of collective anonymity. Would this constitute an unwelcome point of friction and/or departure from the ANP mandate?

How does a project rooted in ecological concerns with low impact, environmental preservation and a small carbon footprint, reconcile with art seeking to make the grandiloquent gesture? In such extremely fragile spaces where nothing should be touched and human intervention is minimal, where does that (Besides trail heads and boundary sites) allow self-consciously embodied visual statements? And what about installations comprising manufactured/industrially extracted materials constructed off site and transported in? How would that sort of practice sit within the ANP?

With these types of considerations hovering around our projects, the residency program evoked a great deal of reflection. My own responses to the Ecotones/Art National Park theme was at first, one of reconsidering the equipment and materials I was going to use. I was certainly not prepared to freight my usual paints and spray gear to this out of the way site, so I decided to start experimenting with Holi Powder. Holi or Gulal powder is commonly associated with Hindu rituals where participants toss the brightly coloured material at each other while singing and dancing. It is a combination of cornstarch and food colouring, safe, biodegradable and you can buy it online. But at the volumes I needed that was going to be impractical, so I began making my own. After a great deal of trial and error I was producing enough powder to make works on sites throughout the surrounding forest. And during those four weeks I created five discrete paintings, (I usually produce one a year). So at the end of it all, did my works on iced-up swamps (Suo 1: The Eye), newly thawed out grass (dispersion field) or on moss in the forest (East West Axis) evoke Ecotones?



East West Axis. Anthony Sawrey. Holi powder on forest litter. 0.35x6m. Image Anthony Sawrey



Suo1 Clouded Lens. Anthony Sawrey. Holi powder on Ice. Dimensions variable. Image Anthony Sawrey

As far as I was concerned, whether the results were successful or not was less important than the radical shift of context in an untested environment. That, and a curatorial framework that compelled you to rethink one's creative methodology. Together, these elements prompted and sustained discussions shifting between Ecotones and the vision of an Art National Park; discussions that had no end point, always ready to be taken further by another round of residents. And the ANP project, now in development for well over a decade, certainly does not conclude at the end of each residency season.

Each year the theme changes and new discussions are initiated to address facets of its growth. The Mustarinda Association and by extension, the ANP initiative also recognises that local communities are fundamental to realising its goals of 'ecosocial reconstruction and a just transition'. The links to local folk culture have been recognised along with a human connection to this wilderness extending back many generations. Nonetheless, the ecological philosophy bound up in Mustarinda represents an ideological position that is not shared by everyone in the area. And I gleaned during my time there that some, (including regional government administrators) are wary of the ANP campaign and how it may affect local businesses, particular forms of recreation and forest access.

Even now, a world away from the snow and evergreen forests of central Finland, I find myself thinking about the similarities to our own National Park developments here in Victoria. In both countries, the debates are much far less about the pros and cons of industrial scale resource extraction of previous years. Now the arguments revolve around rehabilitation, restoration, rewilding and forest gardening, evoking connection to place, ecological responsibility and ultimately, who decides what is permitted in the forest and what is not.

But to take part in a residency that actively encouraged its artists to think and operate within a structured program engaging with these discussions was stimulating. And it has certainly led me to incorporate the ideas articulated there in my future projects. As mentioned, arts Residencies are thick on the ground and social media is swamped with their call outs. It is fortunate that we have the luxury of choosing what we apply for and if, or how, these potential destinations are relevant to how we work and imagine our art.

For me, Mustarinda was one of those exceptions where I came away with more than just a sense of well being via an art themed holiday destination. It was instead, an experience that has deeply informed my paintings and how they can exist within a wilderness. A wilderness that could one day be part of an Art National Park in the Kainuu region of Finland.

Alana Wesley, Alex Tálamo, Alice Blackwood & Maddi Obi, Alrey Batol & Sarah Poulgrain, Amy Jane Parker, Anastasia Murney, Chris O'Brien, Debbie Taylor-Worley & Sophie Taylor, Deborah Kelly, Diane Pirotta, Ellie Hannon & Peter Parslow, Emma Syme & Leanne Wicks, FILTH, Fiona Lee, Frewen Awen, Grace Herbert & Misha Hardwick, Gus Armstrong, Hoang Tran Nguyen, Jessie McCall, Jo Clancy & Renee Ford, Joy Zhou, Keila Terencio de Paula, Kim Williams & Lucas Ihlein, Lichen Kelp & Dylan Martorell, Love Bank, Merindah Funnell, Nikita Shtepa, Parks Anonymous, Penrith Miers Archive, Radical Fields, Rest & Repair Space, Sophie Dumaesq, Susie Anderson & Jannah Quill

Contemporary arts festival

CEMENTA 26



KANDOS NSW

17 — 20 SEPTEMBER

LEAD CURATOR: Sebastian Henry-Jones1

Field Work: Desert Discoveries

Written by: Ryan Kennedy



Botany Team. B: Mark Conlan, Alan Bedgood, Sophie Yang, Ruby Stephens, Thomas Mesaglio, Phil Bianchi. F: Graham Goods, Maree Goods, Sue Conlan, Russell Wait, Richard House. Photo Russell Wait.

ACROSS Australia's inland regions, some of the most important ecological observations are being made not by professional scientists alone, but by everyday people paying attention to the landscapes around them.

Desert Discovery is a volunteer-led citizen science organisation that supports ecological monitoring, species recording and environmental observation across some of Australia's most remote environments. Working alongside scientists, Traditional Owners, land managers and local communities, the organisation helps create opportunities for people to directly contribute to our understanding of the natural world.

Their work arrives at an interesting moment for conservation science.

Recent research highlighted by the Australian Wildlife Conservancy demonstrates how much ecological knowledge still depends upon observation, curiosity and the collection of information across vast landscapes. Researchers are increasingly using environmental DNA captured in spider webs, airborne particles, water samples and soil to detect species that might otherwise go unnoticed. At the same time, long-term observations by Indigenous ranger groups and local communities continue to provide some of the most valuable records of biodiversity change available to researchers.

The lesson is simple: conservation begins with noticing. Before species can be protected, habitats restored or policies developed, somebody must first record what is present, what is changing and what may be disappearing. Professional scientists remain essential to this work, but increasingly they are supported by networks of volunteers, local knowledge holders and citizen scientists contributing observations at scales impossible for any single organisation to achieve alone.

This is where groups such as Desert Discovery play an important role. By creating opportunities for participation, they help bridge the gap between scientific research and public engagement, turning curiosity into meaningful environmental knowledge.

For readers interested in ecology, conservation, landscape observation or simply spending more time paying attention to the places around them, Desert Discovery offers a practical pathway into citizen science as well as simple apps like iNaturalist can spark localised knowledge. Whether recording wildlife, contributing field observations or participating in organised surveys, volunteers become part of a growing network helping to better understand Australia's inland environments. In an age increasingly defined by environmental uncertainty, perhaps one of the most valuable acts remains the simplest: to look closely.

Desert Discovery Project

From 15-28 August 2022, Desert Discovery Inc. (<http://desertdiscoveryinc.com.au>) conducted its 14th Project, all in Western Australia except for one in the Northern Territory in 2008. The Project focused on Yeo Lake Nature Reserve (YLNLR) on the western edge of the Great Victoria Desert. Multiple Teams, including Botany, Invertebrates, Mammals and Reptiles, and Birds conducted bioblitzes and collected museum and herbarium specimens during the two weeks. Presentations on iNaturalist were delivered to participants before and during the expedition. After the Project, a 'place' (i.e., polygon) was created for YLNLR on iNaturalist to track observations made within the Region, as well as for the Project itself. <https://www.inaturalist.org/projects/desert-discovery-2022-yeo-lake-nature-reserve>

Results

Before the 2022 Project, just 114 observations within YLNLR had been uploaded to iNaturalist. Given 57 of these were uploaded by Bevan Buirchell during a 2021 reconnaissance survey for the Project, and 55 were uploaded by Thomas Mesaglio and Bevan from the camp site on the night prior to the Project's official start, only one other observation had ever been uploaded to iNaturalist in the entire reserve.

The Project added 1,324 observations of 429 named species contributed by eight observers (bringing the total for YLNLR to 1,438 observations of 453 species; Figure 2), an amazing contribution from a single event. Notably, this species count is a significant underestimate, as many of the records uploaded are yet to receive identification (e.g. many esoteric insects), although over 150 users, including many experts, have already contributed identifications. Not only have iNaturalist and the YLNLR project been invaluable for uploading photographs of collected specimens, contributing to an 'extended specimen' (see e.g., Webster 2017, Heberling and Isaac 2018) and allowing these images to be linked to their vouchers, they also afforded the opportunity to record observations of species that weren't collected, e.g., vertebrates, plants without fertile material, highly active invertebrates. These observations cover a diverse range of taxa (Table 1), and include many significant finds.

Table 1. Taxonomic breakdown of iNaturalist observations within Yeo Lake Nature Reserve.

Taxon	No. observations	No. species
Plants	486	159
Birds	66	22
Mammals	25	7
Reptiles	19	10
Insects	734	225
Fungi including lichens	55	12
Arachnids	44	16
Other taxa	9	2

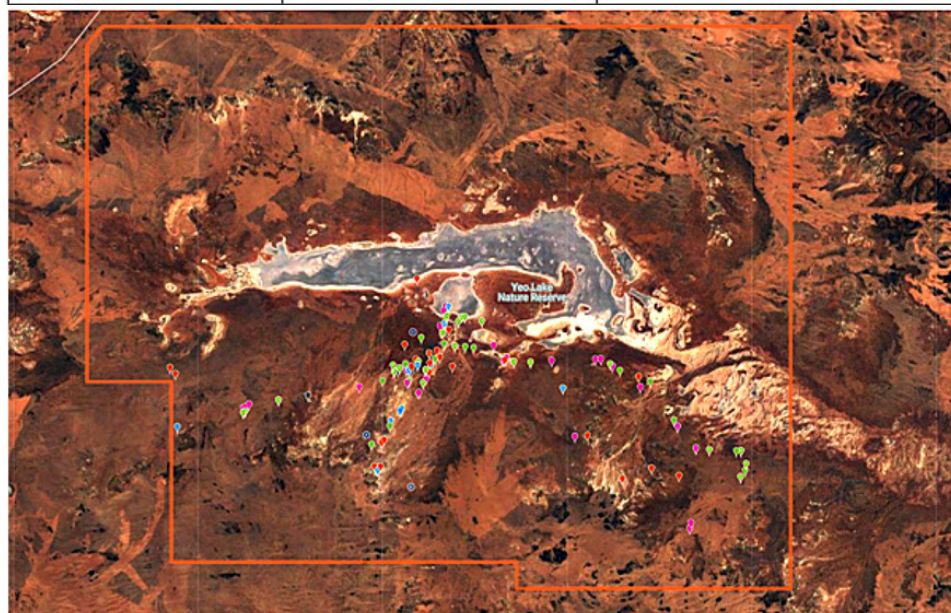


Figure 2. Map of Yeo Lake Nature Reserve showing spatial distribution of iNaturalist records.

Observations for 32 species within the area represent the first records (and still the only records for almost all cases) uploaded to iNaturalist for these taxa, providing invaluable reference material for other users. The Project also contains images for three plant species (Figure 3) which had previously never been photographed in the field (see Mesaglio *et al.* 2023), and an additional two species without photographs on any major online database, *Cratystylis subspinescens* and *Psydrax suaveolens*. Photographs of the prostrate paper daisy *Myriocephalus pygmaea* at Yeo Lake represent just the third image set of the species.

The following pages are reproduced from Desert Discovery's Yeo Lake Project Report (2022). Through the efforts of volunteers, researchers and citizen scientists, projects such as these demonstrate how careful observation and long-term community involvement contribute to a deeper understanding of Australia's desert landscapes. Reproduced with permission.

"For further information regarding Desert Discovery Inc please see <https://desertdiscoveryinc.com.au/>

Contributor Profile - Communities as Ecosystem

Written by: Craig Dunne

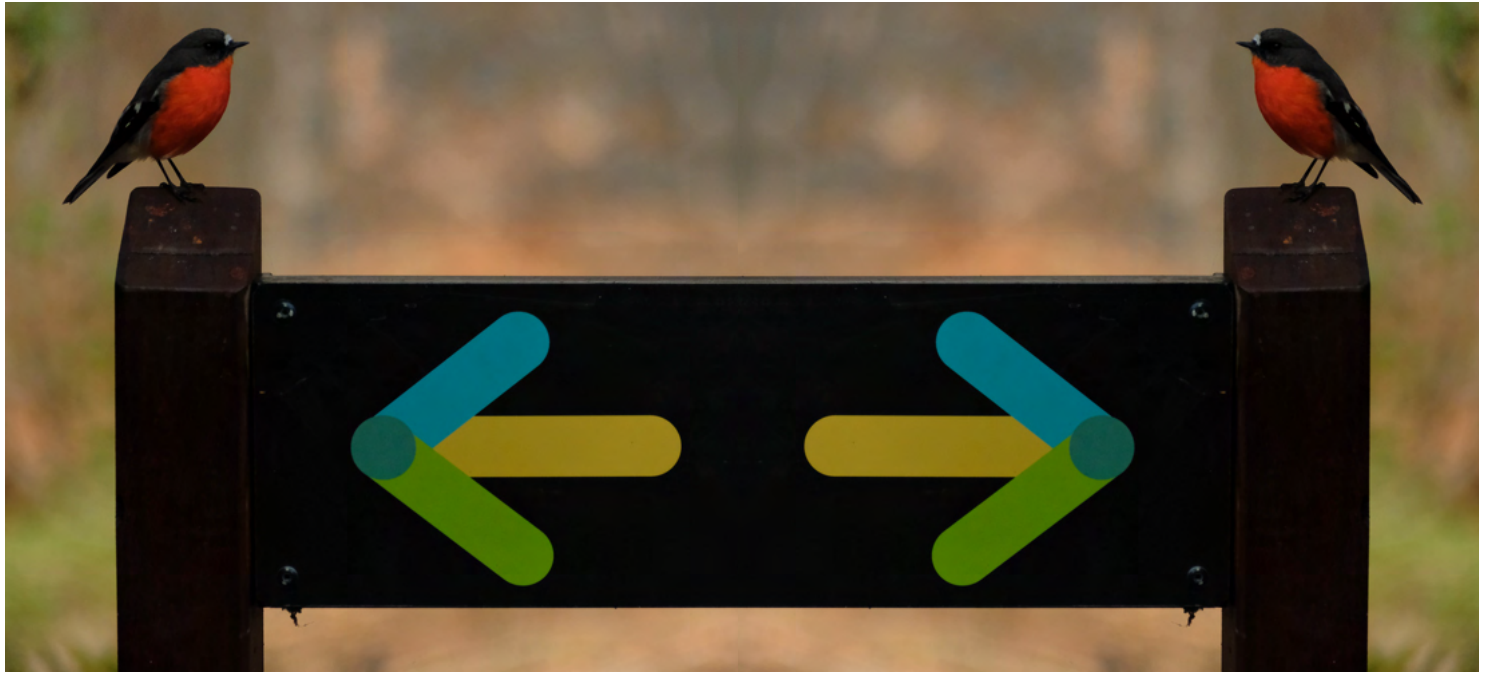


Image Courtesy of Craig Dunne

LAND and ART is pleased to introduce ecologist Craig Dunne. Working across conservation, restoration and agricultural landscapes, Craig's writing explores the relationships between people, place and ecology. Drawing on experience in threatened species conservation, freshwater systems, forestry and environmental restoration, his work brings scientific knowledge into conversation with artists, communities and the landscapes they share.

My work as an ecologist has always been driven by curiosity. What plants and animals live here? Why do they live here? What are they interacting with? What helps them thrive, and what threatens their existence?

I was lucky enough to discover that these questions could become a career. Over the years that curiosity has taken me across many unique and diverse parts of Australia, working for universities, research centres, consultancies and land management agencies. Much of that work has involved monitoring how threatened species and ecological communities respond to the pressures of an ever-expanding human society.

My first ecological love was frogs — those weird little squishy creatures that connect the aquatic world to the land. They are often one of the first indicators that something is going wrong in an ecosystem. But curiosity rarely allows for a narrow focus. Over time my work expanded into broader environmental challenges: water management in the Murray–Darling Basin, native forest management in tall eucalypt forests, and more recently restoring landscapes and protecting threatened species in agricultural regions. These areas of focus are all deeply connected to life in regional Australia. Water, farming and forestry support communities, economies and livelihoods across the country. Yet they also place enormous pressure on the natural systems that sustain them. If these industries and the communities that depend on them are to have a future, they must be managed in ways that are both environmentally sustainable and socially responsible. Finding solutions to these challenges requires creativity as much as science.

This is not always a strength of scientifically minded people, but it is often a strength of artists, community organisers and other creative practitioners. Art can change minds and practices in ways that numbers and graphs cannot. Throughout my career I have been fortunate to work alongside artists, helping them engage more deeply with the environments around them. The more people understand the intricacies of a landscape, the more deeply they can connect to it and respond through their own practice. When people creatively reflect upon the places they inhabit, they help build broader awareness and understanding of the natural world. I believe this is essential if we are to shift our trajectory away from environmental decline.

One phrase has stayed with me throughout my work: *communities as ecosystems*. Healthy ecosystems rely on diversity, resilience and interconnected relationships. Communities are no different. If we want both people and landscapes to thrive, we need to think beyond individual outcomes and towards the health of the whole system.



Craig Dunne - Photo Provided

With Us You Don't Have To Enjoy

Written by: Ryan F Kennedy

At first glance, the phrase feels counterintuitive. With us you don't have to enjoy. In a culture increasingly organised around experience, wellbeing and fulfilment, such a statement sounds almost transgressive. Contemporary life imposes — if not presupposes — the idea that we must enjoy: our work, our relationships, ourselves and even the most mundane daily activities. From cutting onions to cleaning toilets, every moment arrives as an opportunity for optimisation, satisfaction or self-improvement.

The phrase originates in the work of Slovenian philosopher and psychoanalyst Mladen Dolar. A self-described "child of modernism", and now in his mid-seventies, Dolar has recently begun reflecting on his own experiences of the late 1960s. Recalling his arrival in Paris in 1969, he points to a slogan from the '68 uprisings: *Nous voulons jouir sans entraves* (*We want to enjoy without impediments*). At the time, the demand felt radical. Liberation was imagined as freedom from restriction, discipline and social constraint. Yet Dolar observes a historical irony: of all the slogans associated with 1968, this may be the one most fully realised. "We live in a society of enjoyment."

Today the problem is no longer that we are prevented from enjoying. Rather, enjoyment has become an obligation, a 'necessity'. Contemporary culture continuously consumes, experiences, expresses and performs satisfaction. If we fail to enjoy, the fault appears to be ours. This is where the provocation becomes unexpectedly freeing. *With us you don't have to enjoy* is not a rejection of pleasure. It is a rejection of the assumption that everything must be pleasurable in order to be meaningful, productive, transformative or worthwhile.

Applied to contemporary art, the phrase opens another possibility. Must every exhibition be immersive? Must every artwork be affirming or emotionally satisfying? What space remains for confusion, frustration, ambivalence or even boredom? In a moment increasingly dominated by experiences designed to entertain and fulfil, the simple possibility of not enjoying may itself become a form of freedom.

This text and the accompanying text work draw on comments made by Mladen Dolar during a conversation with Frank Ruda and Agon Hamza on the podcast "Crisis and Critique – Philosophy and Its Others" (29 May 2024).

***PREVIOUS PAGE - You Don't Have To Enjoy - Cotton Rag A1 Digital Print 1/5 2023 by Ryan F Kennedy

Land Art Festival Grindelwald: Nature-based Art in Switzerland

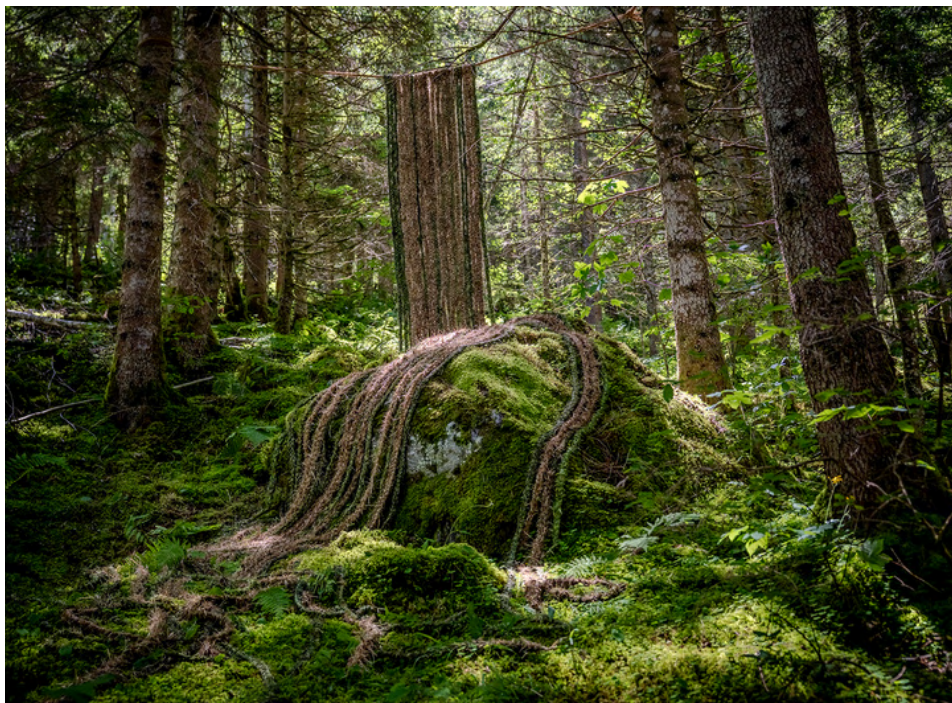
Written by: Anthony Sawrey

THE Land Art Festival Grindelwald installation week takes place from 8 to 13 June 2026. 11 artist teams including from Germany, Belgium, Great Britain, Italy, France, Mongolia and Switzerland will travel to the village of Grindelwald approximately 75 kilometres south east of the capital city Bern to install their works. Teams are chosen each year from an application process where they are asked to provide a concept or idea for their installation. This year they will be situated along the Im Brendli hiking trail with artists working directly with what they find on site.

The result will be a series of artworks that blend into their surroundings while remaining on view for visitors over the course of the summer and autumn. During the install period visitors can meet the teams and watch the works take shape; offering an insight into how simple natural materials including wood, stones, moss, roots and earth are gradually transformed into ephemeral

art. The Land Art Festival thrives on the fact that each artwork is created on site. The artists respond to the landscape, the weather, the materials available and the atmosphere in the forest. This creates a new and unique outdoor exhibition every year," says Melanie Trummer, Project Manager at Grindelwald Tourism.

The event was initially run from 1998 to 2018 before being reborn in 2023 with a central element of the festival being the respectful treatment of nature. The artists work with simple tools, no artificial connecting elements or non-biodegradable materials are used and no theme is defined in advance. The artworks are created spontaneously and in direct dialogue with the surroundings. In this way, the art pieces become part of the landscape and change with the wind, weather and seasons.



"Weaving the world's mane" by Onongua Enkhtur and Ulziibat Enkhtur. Image David Birri courtesy of Grindelwald Tourism

Critical Essay: Beneath the Granite ; or: Site, Authorship and the 2026 Beechworth Biennale

Written by: Ryan F Kennedy

REGIONAL contemporary art festivals occupy an increasingly complex position within the Australian art world. They now operate under compounding expectations: economic stimulus, community engagement, celebration of place, tourism, and social wellbeing, alongside support for artistic experimentation. Within this expanding field of demands, it is no surprise that site-responsive practices have become the dominant curatorial approach, offering a flexible way to align artistic production with the conditions of a particular people / place.

The 2026 Beechworth Biennale brings together artists working across the town's varied architectural and historical environments. Artworks emerge between civic history and tourist ritual—inside abandoned interiors, across public spaces, and into the town's everyday fabric. The exhibition unfolds less as a singular event than as a dispersed encounter, asking audiences not simply to view contemporary art but to move through it.

Curator Nina Machielse Hunt repeatedly returns the Biennale's identity 'site and context'. Importantly, however, this emphasis resists the familiar romantic framing often attached to regional arts festivals. Beechworth is not a passive backdrop however it operates instead as a layered environment marked by histories of extraction, incarceration, psychiatry and colonial settlement—conditions that inevitably inform how works are encountered.

Machielse describes a desire to avoid the town becoming trapped in nostalgia, doing so through her use of contemporary artistic practices, temporary installations and new technologies. Many of the Biennale's strongest works emerge through careful negotiation with material and historical conditions, yet the freedom granted to artists also produces an interesting affect: works sometimes resolve so fully into their surroundings that they begin to feel pre-aligned, as if their final form was already implied by the conditions they responded to.

This raises a broader curatorial question. If site responsiveness to place has become a default language of contemporary exhibition-making, what happens to the curatorial hand once responsiveness itself becomes the mode of curating? If site responsiveness has become the dominant exhibition model, what remains of curatorial authorship beyond facilitating relationships between artists and place?

The Biennale demonstrates the strengths of this model so clearly that even the few works resisting it feel comparatively unsettled. In doing so these works expose a tension at the centre of the approach: when does openness become its own form of structure? What happens to friction, contradiction, or imbalance? It is here between artist-led responsiveness and curatorial authorship that the Biennale becomes most interesting.

The curatorial process was, according to Machielse "deeply organic" evolving with adaptability not prescription. Regardless of the clearest of artistic intentions at the start almost all the works seemed to adapt to their site with some artists substantially reconfigured their proposals after spending time in Beechworth itself. Site visits became less a logistical necessity than a conceptual part of production so much so that a dedicated site manager worked closely alongside artists throughout the process either in person and or digitally.

Artist Louise Paramor demonstrated how scale itself became responsive to place, shifting from an initially dispersed arrangement of smaller sculptural elements toward fewer, more monumental forms after encountering the physical presence of the sites. While Paramor's work responded to the physical scale and architecture of Beechworth, other projects expanded the notion of site beyond the built environment altogether. At the opposite end of the spectrum, The Ours for the Making Project by Victoria Cooper, Doug Spowart, Tegan Nash-Ollett and Bree Marchbank foregrounded the collective social production of place itself. Rather than responding primarily to architecture or history, the project treated site as a network of relationships, contributions and shared forms of authorship. In doing so, it revealed the breadth of approaches operating under the banner of site-responsive practice within the Biennale. The work of Drez perhaps demonstrates this process most clearly the balancing history and experimentation most clearly. Installed within the former hospital on Church Street, the project required extensive negotiation with heritage authorities to ensure the intervention would not damage the building itself. Rather than painting directly onto the architecture, Drez applied paint to flywire installed within the windows, creating an image that hovered between permanence and disappearance.

The production process also became part of the public experience. Locals witnessed works gradually unfolding across the town, generating a slower relationship between artwork, artist and community. In this sense, the Biennale avoids functioning as spectacle delivered fully formed from elsewhere. Instead, many projects emerge visibly through labour, negotiation and conversation.



Divine Assembly - By Louise Paramor - Sculptures - Photo By Ryan F Kennedy



She Does (down in the cellar) - By Kelli O'Dempsey - Site Specific Video / Sound installation - Photo By Ryan F Kennedy

This approach recalls theorist Miwon Kwon's writing on site-specificity, where site is understood not merely as a physical location but as a layered social, historical and psychological condition. Site, in this sense, is not something an artwork occupies but something it engages with. In Beechworth site functions as an active space that shapes how meaning is produced.

This became especially apparent in the works of Kelli O'Dempsey and Mike Parr. During conversation with Machielse, I mentioned a perceived polarity between the two works. At one point I found myself imagining the artists occupying one another's sites almost as convincingly as the ones they had selected. Machielse responded thoughtfully: "The more you know about the artists, the more it makes sense."

It was a revealing statement.

At first glance, both works speak to political and social concerns capable of existing almost anywhere. Parr's work responds directly to the treatment of Palestinians under Israeli occupation, while O'Dempsey's installation explores the historical invisibility of women's labour. Yet Machielse resisted approaching either work as symbolic illustration. Instead, site emerged through biography, psychology and the emotional relationships artists themselves developed. And in O'Dempsey's case, with particular chosen spaces. Her installation became one of the Biennale's most affecting works precisely because of how seamlessly it inhabited its environment. Installed beneath the floorboards of a former pub, audiences descended into an excavated basement space where a projected video of a woman endlessly cleaning played across rough stone walls. Accompanied by a heavy soundtrack, the work carried immense emotional weight. Women's domestic labour became both physically and psychologically subterranean — pushed below visibility in much the same way it has historically been. The installation felt inseparable from its location. Shadows, stone textures and low ceilings became part of its emotional register. Rather than occupying the space, the work appeared absorbed by it.

Yet it was here that I began wondering whether the exhibition occasionally became too successful in aligning artwork and site. Audiences do not enjoy the privilege of curatorial intimacy with artists. For many viewers, the relationship between work and location is encountered primarily through the exhibition itself. In allowing these works to settle so comfortably within their environments, one begins to wonder whether the process has come full circle. In attempting to avoid symbolic illustration, had it inadvertently produced it? One occasionally longs for a more destabilising gesture: a work slightly misplaced, unresolved, or conceptually abrasive enough to force audiences and artists into unfamiliar relationships with both artwork and place.

How might audiences engage with O'Dempsey's themes of hidden labour be they projected on the side of an asylum? What of Parr's personal reconciliation and activist like spectacle had it been placed in a more intimate and reflective atmosphere? This is not an argument against site-responsive practice. If anything the Beechworth Biennale demonstrates this practices best qualities remarkably well. The exhibition succeeds precisely because artists are given genuine freedom to develop their own relationship with place rather than following a curatorial theme.

Yet perhaps the most interesting thing about the Biennale is that it exhibits a broader shift occurring across contemporary art itself. Over the past two decades, site-specificity, participation and community engagement have become dominant exhibition models. Artists are expected to respond to site/context. Curators are expected to facilitate rather than direct. Communities are expected to participate rather than simply observe. These developments have produced more inclusive and socially responsive forms of exhibition making, but they have also changed the ability of a curatorial hand to impact this form of exhibition.



Mike Par - Coming Home - Video Projection - Photo by Ryan Kennedy

In some ways this recalls Claire Bishop's arguments in *Artificial Hells*, where socially engaged and participatory practices can risk privileging coherence, accessibility and activation over antagonism, friction or aesthetic risk. The question is not whether participation or site responsiveness are valuable — clearly they are — but what forms of tension remain possible once these approaches become operating norms rather than experimental strategies. Yet perhaps the Beechworth Biennale's even handedness also reflects the particular responsibilities regional exhibitions carry. Unlike metropolitan institutions, regional biennales operate within ongoing communities rather than temporary art audiences. They negotiate heritage, sustainability, tourism, local politics and identity alongside artistic experimentation.

Personally, what remained throughout the exhibition was not simply the relationship between artworks and architecture, but the relationship between people / place more broadly. Contemporary site-specific practice can sometimes become overly focused on buildings, material histories or geography alone, forgetting that the social ecology surrounding a work — its labour, volunteers, audiences, conversations and temporary encounters — is equally part of place itself. "In the country you are part of something greater than your own sum," Machielse reflects. "These relationships are essential." A sentiment that feels central to understanding the Biennale itself. The exhibition repeatedly suggests that place is not simply architecture or landscape, but an accumulation of relationships.

Walking through Beechworth, one is constantly reminded that history is never fixed. The historic buildings remain, but the meanings attached to them continue to change through occupants and use. Perhaps this is ultimately the Biennale's greatest achievement. Not that it transforms the town, but that it temporarily alters the way the town can be seen.

Beneath the granite, the question remains open: not simply what art can do for a people / place, but what forms of authorship, tension and imagination a curator can still make possible. If artists expand our understanding of a site, perhaps curators expand our understanding of the relationships between sites, artworks and ideas. It is often within these moments of friction, discomfort and contradiction that contemporary art becomes capable of surprising us again — revealing not only new ways of seeing a people / place, but new ways of imagining what art itself might be.

***Special thanks to curator Nina Machielse and all the artists at Beechworth Biennale' 26 For more information visit: <https://beechworthbiennale.com.au/>



Curator Nina Machielse with Locust Jones - Image Courtesy of Nina

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Everything Beautiful, Nothing Dangerous: 2025 Melbourne Art Fair

Written by: Ryan F Kennedy

THERE was a time when attending the Melbourne Art Fair carried with it the feeling of occasion. Once a biennial event, the fair possessed at least the illusion of patience — of cultural build-up, anticipation and perhaps even importance. Now annualised and accelerated, it arrives less like a singular cultural moment and more like another appointment within the endless calendar of monetised experience. What lingered most heavily throughout the fair was not outrage but absence. Where was the risk? Where was the unruly energy that accompanies genuine artistic communities? Instead, the atmosphere remained relentlessly transactional — art and people orbiting uneasily within the broader theatre of aspirational consumption.

Of course, all art fairs are commercial enterprises. The international giants — Art Basel and Frieze among them — are equally entangled with wealth, sponsorship and spectacle. Yet the more sophisticated fairs at least attempt to disguise the machinery, understanding that contemporary audiences increasingly seek not merely objects for sale but participation within a broader cultural atmosphere. Melbourne, by comparison, felt curiously literal.

Before a painting could whisper, before a sculpture could unsettle, branding had already occupied the room. Sponsorships, luxury presentation and commercial staging became impossible to ignore. And perhaps that is where contemporary culture now finds itself more broadly: in an age where distinctions between art, design, fashion and branding have begun folding into one another.

Stylists now designers. Designers now artists. Artists now designers of atmosphere, identity and aesthetic lifestyle.

The inclusion of furniture, jewellery and collectible design did not necessarily diminish the fair. In many ways, some of the most adventurous formal experimentation now emerges as readily from design culture as contemporary art itself. Yet their inclusion exposed an unresolved confusion within the fair's identity. Was this an art fair or a broader contemporary design exposition?

Perhaps Melbourne would benefit from thinking more carefully about this distinction. The structure of the Venice Biennale remains instructive here — separating architecture and art into alternating editions, allowing each discipline to retain its own critical framework, atmosphere and sense of anticipation. Such a distinction would not diminish either field but may instead allow both art and design to breathe more critically on their own terms.

The fair increasingly reflects a broader institutional shift within Melbourne itself, where fashion, design and immersive spectacle now command the sponsorship, crowds and cultural attention contemporary art once occupied more confidently. In an increasingly competitive cultural economy, perhaps such convergence is inevitable.

Yet somewhere within this dismantling of distinctions the line has blurred to the point of exhaustion. Everything appeared equally aestheticised, equally purchasable, equally available to become branding, décor or content.

The tragedy is not that commerce exists within art. It always has. The tragedy is that commerce no longer appears to support something beyond its own image.

Nothing felt dangerous. Nothing felt alive enough to fail.



LAND and ART - Founders - Ryan F Kennedy and Anthony Sawrey
Photos by: Anthony Sawrey and Ryan F Kennedy

Contributions / Inclusions

Have a festival / exhibition coming up?

Written an essay about LAND and ART? Insights into artistic, agricultural, ecological and philosophical processes? Poetry? Text work? Wanting to list a regular meet up, community group events or annual -bi-tri-ennale's ? Know a good spot for camping? Wanting to connect with others?

Contact us with your ideas: LANDandARTmagazine@gmail.com

Field Observations: Radical sexlife of Eel Grass

Written by: Ryan F Kennedy

STILL waters run deep in Victoria, Australia at the Glenlyon Community Dam with its dense field of ecological wonders. During a site visit with Hepburn Shire Council's Biodiversity Officer, Brian Bainbridge, attention turned to the often-overlooked life of local aquatic plants — including the quietly extraordinary *eelgrass*.

Unlike most flowering plants, eelgrass (*Zostera*) conducts its reproductive life entirely underwater. There are no bright petals or pollinating insects here. Instead, reproduction is shaped by current, turbulence, and chance.

Patches of grass with blades 1 cm wide and roughly 600mm tall like stoic columns floating in the shallows. Male flowers release strands of pollen directly into the water from the base of the blade. Reaching the liminal surface of the dam where pressure, wind and currents scatter them like rice over newlyweds. Drifting about until they encounter female flowers firmly anchored in place.

The female structures are not passive instead they are a modern retelling of Jill and The Bean Stock, releasing spiral staircases to the surface awaiting their golden eggs. Like all good fairytales you're in for a happy ending.

This is no simplified version of plant reproduction but something more radical: a sexual ecology with submerged and surfaced spectacle, mediated entirely by environment.



2015 © Peter M. Dziuk

Localised Readings: Community rainfall observations

Community rainfall observations compiled by Edward Benedict

MAY brought a welcome return to more substantial rainfall across the district, with a succession of fronts delivering steady falls throughout the month. After April's quieter showing, the gauges once again recorded useful totals that should leave many landholders feeling more comfortable heading into winter. At Swords Road, Dan Harris recorded 57.4 mm, while Andrew Hitchman measured 79.5 mm at Dairy Flat Road. Lincoln Flynn continued Wheatsheaf's strong year with 89 mm at Wallaby Road. At Eldon Street in Glenlyon, 76 mm was recorded across 12 rain days, making May one of the wetter months of the year so far and highlighting the persistent nature of the rainfall rather than a reliance on isolated heavy events.

These latest figures bring the year-to-date totals to:

- 243.9 mm – Swords Road
- 285 mm – Dairy Flat Road
- 288 mm – Eldon Street (Glenlyon)
- 349 mm – Wallaby Road (Wheatsheaf)

Winter Outlook (June–August) - As winter settles over Victoria, long-range forecasts suggest conditions are likely to remain broadly consistent with what we have experienced during autumn. Temperatures are expected to be slightly above average overall, particularly overnight, although periods of frost and cold mornings will still be a regular feature across the Central Highlands. Rainfall forecasts currently indicate a reasonable chance of near-average winter rainfall, with the strongest opportunities expected to come from the familiar procession of Southern Ocean cold fronts. While no clear signal points towards either a particularly wet or particularly dry winter, much will depend on the timing and strength of these frontal systems as they sweep across the state.

Winter here is a season of subtleties. It rewards those who pay attention. Beneath the bare branches, the soaked paddocks and the lingering fog lies a landscape preparing itself quietly for the renewal that spring will eventually bring. And in the stillness of those cold mornings, there is often a sense that the land knows something the rest of us have forgotten: that growth is not always visible, and that some of the most important work is done in silence.

Edward Benedict is the rain gauge recorder at Adsum Farm, Glenlyon Victoria Australia, where he maintains and contributes regular rainfall observations to support local climate and land management understanding with regular monthly submissions in the Glenlyon District News (see classifieds).



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CALENDAR

UP COMING

Land Art Festival Grindelwald

Bernese Alps, Switzerland
June

<https://www.instagram.com/p/DZT8O6OjvAp/>

Mnajdra and Ħaġar Qim

Republic Of Malta
5,000 yr old summer solstice illumination
June 21 - 24 2026

<https://heritagemalta.mt/whats-on/summer-solstice/>

Watermill Centre

Southampton NY, USA
Annual Summer Festival
25 July 2026

<https://www.watermillcenter.org/>

Milepost Music with The McKenzies

Sunday, August 23, 2-4 p.m.
MP 85.6 Peaks of Otter, Bedford VA, USA
<https://www.blueridgemusiccenter.org/concert-events/the-mckenzie-milepost-music-2026/>

Words In Winter

An annual literary festival held on Djaara country across Hepburn and Daylesford.
Aug 26 - 30
Daylesford VIC Australia
<https://wordsinwinter.com/>

CALENDAR SUBMISSIONS

Know of an exhibition, residency, festival, workshop, field day, conference, open studio or gathering worth sharing?

LAND and ART welcomes submissions for future calendar listings, with a focus on regional, rural and place-based arts, ecology and culture.

landandart@gmail.com

No drum circles please

ON GOING

Every Tuesday & Saturday

Clovis Farmers' Market - 2809 N. Prince St.
Clovis, New Mexico -
2026: Saturdays 8 AM - Sell Out - Tuesdays 5 PM -
Sell Out / July 4 - October 31 weather permitting
<https://farmersmarketsnm.org/marketfinder-markets/clovis-farmers-market/>

Every Wednesday

Bedford Rifle and Revolver Club
Skeet-members & Invitees
9am - Dusk
<https://bedfordrrc.org/>

Every Wednesday

Ukulele Group
Glenlyon Community Hall, Victoria Australia
5:30pm
<https://glenlyoncommunityhall.org.au/>

Semana Musical Liao Liao

An annual classical music festival in Bariloche, Argentina. The Festival breaks through the Argentine tradition, and brings classical music to the foothills of the Andes.
<https://www.semanamusical.com.ar/en>

Deni Ute Muster

An iconic, uniquely Australian festival held annually on the flattest natural open plains on earth in Deniliquin, New South Wales. Established in 1999, the event celebrates Australian "ute" culture and rural life. Every October long weekend.
<https://www.deniutemuster.com.au/>

Gangneung International Art Festival (GIAF) An annual contemporary regional art festival held in South Korea. Organized and fully funded by the private corporate PharmaResearch Culture Foundation.

<http://giartfestival.com/en/>

K-LAB is an artist-run international Biennale takes place in Nevelsfjord, Kjerringøy in Northern Norway, above the arctic circle, 67°49' N and 14° 89' E.

<https://www.kjerringoylandart.com/about.html>

Harvest Arts Festival

Radical Fields' Contemporary Arts Biennale (odd years '27/'29/'31)
Glenlyon Vic Australia
www.radicalfields.com

Setouchi Triennale

Contemporary art festival held every three years on the islands of the Seto Inland Sea, Japan
<https://setouchi-artfest.jp/en/>

Residencies / Opportunities

Mustarinda

An artist-run, interdisciplinary residency based in Hyrynsalmi, Kainuu, Finland, situated at the edge of the Paljakka old-growth forest within a remote boreal landscape. Hosted by the Mustarinda Association, it supports international artists, writers, and researchers working across art, ecology, and site-responsive practice in close relation to forest environments and ecological questions.

Website: <https://mustarinda.fi/en/house>

Lake Effect Literary Journal

An annual international literary journal published by Penn State Behrend's School of Humanities and Social Sciences. Established in 1996, Lake Effect publishes fiction, creative nonfiction and poetry by emerging and established writers from around the world. Supported by an endowment from the family of Helen Thomas Kennedy, the journal provides a platform for contemporary literary voices across a range of forms and perspectives.

Website: <https://behrend.psu.edu/school-of-humanities-social-sciences/lake-effect>

Research / Reading / Listening

Crisis and Critique

A biannual, open-access journal of political thought and philosophy published free of charge, featuring international contributions from leading thinkers including Judith Butler, Slavoj Žižek, Jacques Rancière, Cornel West, and others. Since 2011, it has been recognised for its rigorous engagement with the political and conceptual problems of the present.

Website: crisiscritique.org

Radicalism In The Wilderness

A book by Reiko Tomii exploring experimental Japanese art practices of the 1960s, including artists such as Jirō Takamatsu and Yutaka Matsuzawa, tracing how their work moved beyond institutions into land-based, performative, and conceptual practices, often engaging directly with landscape, agriculture, and regionality as sites of radical artistic experimentation.

Order online or check your local library.

Idea of North

A radio documentary by Glenn Gould, originally produced for CBC in 1967 as part of his Solitude Trilogy, layering multiple voices into an experimental "contrapuntal" sound work exploring solitude and the Canadian North. It treats the North less as a geographic place than as a psychological and philosophical space shaped by distance, isolation, and perception. A must listen for anyone who lives with or seeks to understand solitude.

Website: <https://youtu.be/TwIbUdbVqQE?si=OX2wHt1oMKcdDdfs>

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Visit:

<https://glenlyoncommunityhall.org.au/glenlyon-district-news/>

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 NEXT DATE: First Friday of the month	 PRÓXIMA FECHA: Primer viernes del mes.
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Contact: radicalfields@gmail.com

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Classifieds

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ADVICE: Old Mate

"Learn the names of the birds where you live". Thank you Geoff

WANTED: Rain

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