



RON M^CBURNIE IN SEARCH OF ARCADIA



Ren McBurne 2019.

RON M^CBURNIE

IN SEARCH OF ARCADIA

—

Pastoral visions of the Mackay region

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ARTSPACE MACKAY

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FREE ENTRY

**Cover image:**

Ron McBURNIE

The Kommo Toera forest walk 1 2019,
ink and watercolour on paper, 35.7 x 126.7cm.
Courtesy the artist.

Inside front cover image:

Ron McBURNIE

Trees at Illawong Beach 2019,
ink and watercolour on paper, 36 x 51cm.
Courtesy the artist.

Inside back cover image:

Ron McBURNIE

Banyan trees, Jubilee Park 2019,
ink and watercolour on paper, 36 x 51cm.
Courtesy the artist.

Acknowledgements

The staff of Artspace Mackay acknowledge the traditional owners of the land on which we live and work, the Yuwi People. We extend this acknowledgement to all Aboriginal members of the Birri Gubba Nation and pay respects to Elders past and present, and to the young emerging leaders. We acknowledge the important protocols of the Aboriginal, Torres Strait Islander and Australian South Sea Islander communities across the Mackay region.

The artist wishes to acknowledge Dr. Bob Preston for his long-standing friendship and assistance during the project. He would also like to thank Tracey Heathwood and the staff at Artspace Mackay for their vision and enthusiasm in embracing the project.



Contents

FOREWORD

Tracey Heathwood, Director, Artspace Mackaypage 5

IN SEARCH OF UNDERSTANDING

Ms. Marg and Prof. Stephen Naylorpage 6

DRAWN FROM NATURE INTO ART

Dr. Robert Prestonpage 10

RON McBURNIE: BIOGRAPHYpage 44



ROAD TO PROSERPINE

SEAFORTH

CAPE HILLSBOROUGH

ROAD TO SEAFORTH

THE LEAD

EIMEO

SLADE POINT

KOMMO TOERA TRAIL

PIONEER RIVER

MACKAY

ROAD TO EUNGELLA

KINCHANT DAM

GREENMOUNT HOMESTEAD

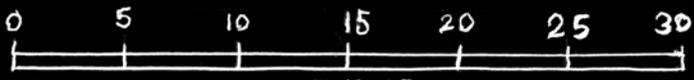
NORTH ETON

ROAD TO SARINA

ILLAWONG BEACH



SCALE 1:250 000



KILOMETRES

FOREWORD

During 2019 and 2020, prominent North Queensland artist Ron McBurnie completed an extended artist residency with Artspace Mackay, capturing beloved landscapes and views of the Mackay region *en plein air*. The culminating suite of works on paper featured in the exhibition *In Search of Arcadia* are a celebration of the beauty and complexity of Mackay and its surrounds.

In ancient Greek mythology, Arcadia was considered a utopic wilderness in which the god Pan resided, along with dryads, nymphs and other spirits. In his search for landscapes of the Mackay region that allude to this sense of peace, nostalgia and simplicity, Ron called upon the Mackay community to guide his quest by offering up recommendations of locations held dear. Daily Facebook posts from Ron diarised his *en plein air* adventures and called upon individuals to suggest more places to visit, draw and paint.

At first glance, many of Ron's depictions of the landscapes of our region appear idyllic - we could imagine mythical gods and creatures frolicking. *Fig tree arch* invites you to step through a portal deep in the rainforest to another, imagined world and *Giant Rock, Cape Hillsborough* captures a portrait of a fictional creature frozen in time. *Rain clouds over Kinchant Dam* portrays a solitary moment in the environment, just before breaking rain.

The truth is that Ron's extended *en plein air* artist residency had a more solemn beginning. Ron's first foray into capturing the essence of Mackay environs began with a visit to the devastated sub-tropical rainforest of Eungella National Park just a week after the area had been decimated by bushfires.

Other works contemplate our dark history. *The Leap (Mount Mandarana)* depicts the site of an ambush on 200 Aboriginal men, women and children from the north side of the Pioneer River in 1867. One of the ambushed women sought refuge in caves at the top of the mountain but was then forced to jump off a cliff of several hundred feet rather than face the carbines of the Native Police. *The Leichardt Tree* pays homage to a heritage listed tree that witnessed a troubled past. It stands as an important marker and memorial for the original South Sea Islanders who were bought and sold to plantation owners as slaves under its branches, as part of a practice commonly known as blackbirding.

Artworks that celebrate human occupation and industry feature too. *The old North Eton Mill* perfectly embodies our region's deep roots in the sugar cane industry. *Old shed on the road to Seaforth* and the quickly captured studies of old beach houses in the township of Seaforth epitomise the rural character and charm of this area.

Ron McBurnie has a long association with Artspace Mackay. Ron's artworks feature extensively in the Mackay Regional Council Art Collection and he has exhibited in our gallery many times. It has been wonderful to revisit these dearly loved, well-known local haunts through the eyes of a friend. I congratulate and thank Ron for his vision and devotion to capturing the essence of our place.

TRACEY HEATHWOOD
Director, Artspace Mackay

IN SEARCH OF UNDERSTANDING

Ron McBurnie is a North Queensland artist who in 2019 and 2020 completed an extended artist residency with Artspace Mackay, where he explored the contemporary spaces of the Mackay environment and the gulf between this and his intimate understanding of 19th and early 20th century English landscape prints.

Normally we see Ron as an introspective artist and collector, with a passion for music (especially vinyl) and 16th to 20th century British and European prints loosely connected to the artist Samuel Palmer. Yet, entering his studio in late 2020 we see a series of works on paper that represent a milestone in a potent piece of cultural topology. Ron's work radiates with enthusiasm for the Mackay landscape. He has selected scenes that reflect the pastoral, the expansive, the majestic, the historic and the intimate. Ron has been able to draw on his encyclopaedic knowledge of landscape and marry this together with his technique of 'etching inspired drawing'. Ron shares his passion for

his vast array of mark making equipment and paraphernalia that are employed in the myriad of precision marks across the paper surface. The repetition, emphasis, fluidity and deliberate nature of these marks create works that are beyond the pictorial and take the audience into the soul of the landscape.

It is this transition from mimetic representation through to an intimate understanding and sense of resolution that inspires us to engage with these works. It is that same sense of awe, of longing, in seeking to understand what sits behind the surface of our perceptions that seems to be at the root of Ron McBurnie's work. Artists are trained to see rather than merely look at things, great artists open new insights into their subject by shifting the gaze of their audience. For many artists there are no right answers, no shortcuts, there is neither rhyme nor reason to undertake this journey of introspection, except for the fact that unless you decouple from the normal, the everyday and the hollowness of the

expected response, there is no discovery and there is no enlarging our understanding of the world beyond its face value.

Ron is a master in this act of introspection. He often speaks of his absorption into a musical morass where new ideas, comprehension, receptivity, and forms of enlightenment occur when one lets go of contrived reality. The use of music to enhance perceptual channels for artistic practice are well-known, yet not pursued to the heightened level of Ron McBurnie's practice. His other quirk, or more rightly virtue, is that he engages directly with the landscape *en plein air*, working directly from nature amidst the humidity, heat and environmental hostility, seeking to understand more than just the visual and trying to capture the corporeal experience of being in the North Queensland environment.

In this exhibition there are elements of nostalgia recorded for posterity, to create ledges for memories to rest upon as we the audience

climb deeper into an understanding of the Mackay environment. Sometimes forms of natural beauty, iconic flora or gently decaying buildings create this ledge on which we cling and recognise something we have experienced but perhaps not fully valued.

The suite of works acquired by Artspace Mackay's collection tell us much about the curatorial focus of the gallery, as it seeks to capitalise on this rich chronicle of both familiar and iconic spaces captured by the artist. *Giant Rock, Cape Hillsborough* epitomises McBurnie's talent for observation, visual choreography, and fluid technique. The vortex of the central rock draws the eye towards the crevices, crags and details embodied within the monolith. The surrounding rocks punctuate the vastness of the space at water's edge, as if they were subordinate workers surrounding their master. The turbulent skyscape fills the background with voluminous clouds, bloated, rumbling, ready to disgorge over the swooning littoral. Other works, including *Near Pioneer River mouth* and *Rain clouds over Kinchant Dam* hark back to the 19th century British artists known as the Ancients, with their acknowledgement to past allegiances to traditional representation, but

in McBurnie's case this acknowledgement delves deeper than a simplistic rendering of nature. These works to be collected by Artspace Mackay actually reference a poetic acknowledgement to the landscape of North Queensland, a rare opportunity to seek out visions of unspoiled wilderness. Other works, such as *View from Eungella* and *The old North Eton mill*, pick up more of a pastoral reference, a view that must have captured the eye of early explorers moving through North Queensland greedily gazing upon the vast plains, book-ended by rolling hills and potential sites for agriculture.

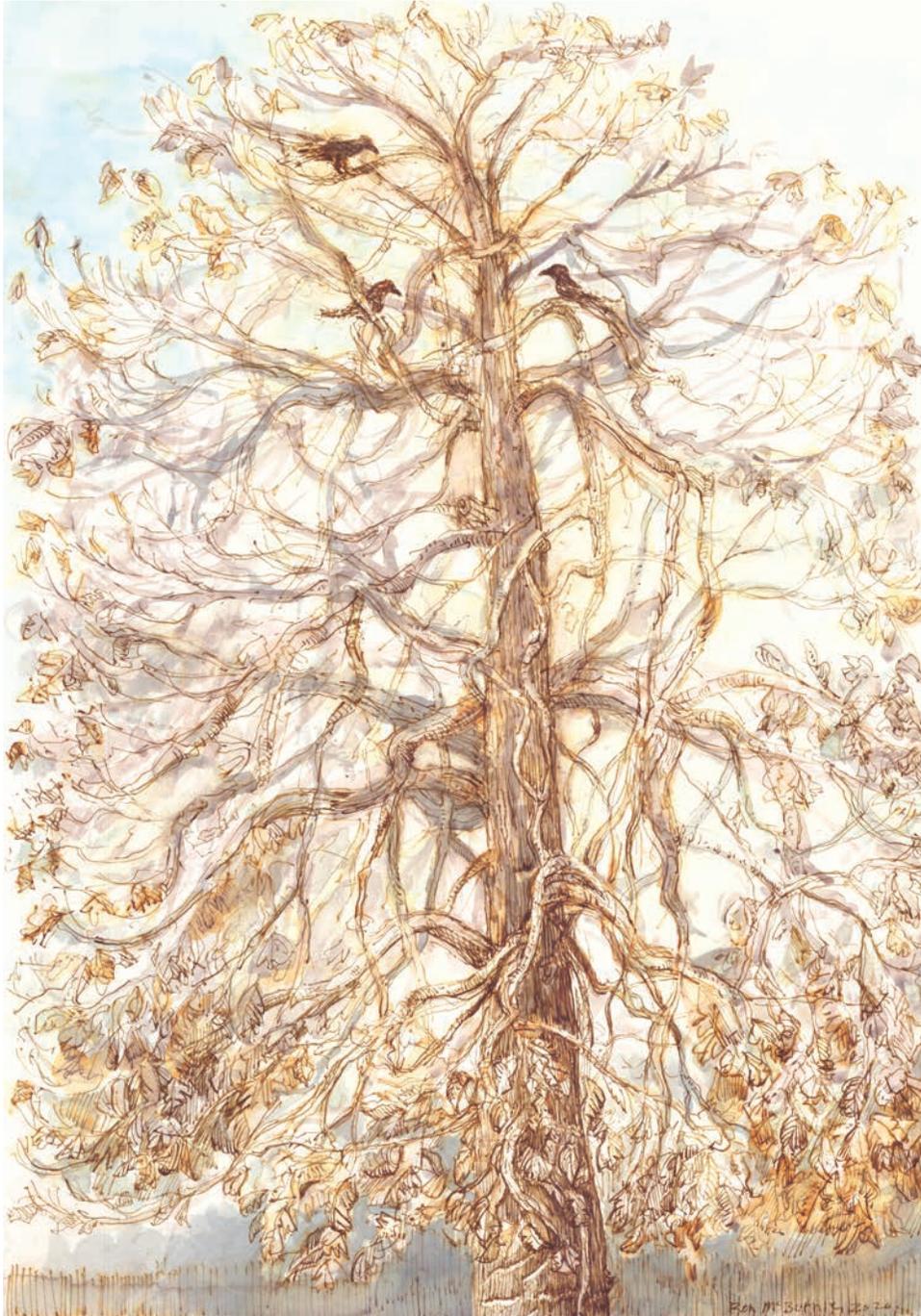
Perhaps the outlier in the suite of works reserved by Artspace Mackay is *The Kommo Toera forest walk 1*, this magnificent rendering of the Melaleuca trunks revealing their soft bark palimpsest creates a frieze of tightly orchestrated vertical shafts across a panoramic plain. There is no space for agriculture, nor promenade, nor the expansive view so reminiscent of the pastoral. Here McBurnie brings us close to the natural environment of the Australian bush in North Queensland, where warm swamp, dense foliage - a kind of theatrical miasma creates an almost claustrophobic effect yet highlighting true wilderness and

unspoiled beauty. Of course, this beauty is much harsher than the European or British landscape so celebrated by Samuel Palmer and his compatriots. These works created by McBurnie stand as testament to a new way of looking at our North Queensland landscape, of creating a contextual frame to seek out what may not be obvious, nor clearly defined. These works follow the path of an earlier Mackay artist, Clem Forbes, and are largely experiential. They require the audience to partake in a journey, outside the well-worn path of the tourist trail, beyond the art history of the Australian southern references to landscape and the calm complacent views of the sunburnt country into a new realm of authentic renderings of the tropics, a place that Aristotle once suggested was not fit for habitation, with his preference for the temperate zone and those pastoral arcadias highlighted in McBurnie's print collection.

This is the strength of *In Search of Arcadia*, not another refresher course of what we've seen before but a dedicated search for something new that is magnificent and capable of capturing what we in North Queensland understand but struggle to explain.

MS. MARG AND PROF. STEPHEN NAYLOR





Left. Ron McBURNIE *The old North Eton Mill* 2020, ink on paper, 93.5 x 123.8cm. Mackay Regional Council Art Collection. *Right.* Ron McBURNIE *The Leichardt Tree* 2020, ink and watercolour on paper, 51.1 x 36cm. Courtesy the artist.

DRAWN FROM NATURE INTO ART

My main purpose in writing this essay is not to attempt to locate Ron McBurnie's work within the context of contemporary art practice or to attempt to critique its relevance, but rather to discuss his work from a more personal point of view and to address, albeit briefly, something of the motivating factors and 'attitudes of mind'¹ that underpin both Ron's work and my own as we have on numerous occasions worked in the same locations at the same time.

Ron and I have had both professional and working relationships encompassing at least four decades. During this time, I have been afforded a unique opportunity both to observe and follow the progress and various developments of his creative avocation. It has also been my privilege to share with him many common interests, not the least of which has over the years included many principal artistic influences. On occasion, Ron and I have also collaborated in more practical ways; for example, exploring the composition

and handling of materials and development of techniques associated with them, enterprises which were not only engaging but also of mutual benefit. Over many years, Ron has developed his own inimitable landscape vision, evoking the natural world around him by and through his considerable abilities as draughtsman, master printmaker and painter. All of which have manifested themselves successively in the form of peaks and troughs throughout the course of his career. Indeed, his work has been nourished by the interplay and reciprocation of one discipline with another, each contributing in greater or lesser measure to the steady stream of a unified, ever-evolving body of work.

Ron's incontrovertible technical skills are also matched by his ability to identify and frame an iconic view from the apparent chaos of the natural world, as for example in *Giant Rock, Cape Hillsborough*. His feeling for the 'Spirit of Place'² coupled with an innate response to a sensitive representation of

three-dimensional space combines to form essential components through which he not only creates a sensation of distance, but also the exuberance and diversity of nature with all its muddle of pattern and texture. Ron affirms that, 'I definitely feel a sense of place in some of the areas I draw frequently... I certainly have several important places in the landscape which I keep going back to visit and draw'.³ Two works that stand out in this regard and possess all the above-mentioned qualities are *Near Pioneer River mouth* and especially *View from Eungella*, with its far horizon and riot of scrubby vegetation occupying the foreground.

Ron's profound appreciation and admiration for the western Romantic landscape tradition need hardly be mentioned. One can discern in his work many oblique references to it. With regard to his heartfelt connection to this tradition, he maintains that 'although I do feel very connected with the landscape I work in, I see my own work as well as my

ancestry... as being firmly rooted in the European tradition'.⁴ In fact, a unique aspect of this exhibition is the inclusion of original inspirational material in the form of prints and books drawn from the artist's own collection.

Dr Anne Anderson, in writing about the Romantic landscape tradition, identifies a condition she refers to as 'the Romantic impulse' that she describes as 'essentially... a mode of feeling or an attitude of mind... and comes to the fore in times of stress and anxiety'.⁵ She continues by citing the artist Keith Vaughan (1912-1977) who also believed that it was associated with 'the struggle to organise chaos and to reconcile opposites'.⁶ These are conditions which we all must surely empathise with at the present time. Simon Martin contends that at such times those that are motivated by the Romantic impulse 'do not seek to escape, but to take refuge from the harsh realities of the present, painting landscapes of the mind rather than actual landscapes'.⁷ Fundamentally introspective and nostalgic, it relies to a considerable degree on memory and associations in addition to an infusion of intangible feelings, as much as it does on the subject itself.

The word 'nostalgia' in current parlance is replete with negative associations. Interestingly, the British artist John Piper,

(1903-1992) declared that, 'if nostalgia for something meant love for it, and if that is intense, then it is worth having'.⁸ Despite some distinctly different methods of work and style, Ron and I are similarly motivated in our mutual attitude of mind and mode of feeling.

For the artist, working from and within the natural world, *en plein air* (from French, 'in the open air') has a profound bearing on both the manner and shaping of an artwork. Apart from the obvious, e.g. choosing a location and being outside the comfort of the studio, the artist is subject to the vagaries of the elements and all that may be taking place in the immediate vicinity, be it human, animal or insectine activity. A phenomenon that becomes apparent only too quickly is the passage of time, as the continually changing light rakes across the landscape. Visible objects—the folds in hills, the forms of bushes, clumps of grass, and so forth—appear and disappear, their shapes slowly changing in response to the fall of light and creation of shadows. Contending with the continual flux of light and shade presents a considerable challenge and one which has preoccupied many artists since the inception of plein air drawing and painting.

Developing convincing pictorial methods for managing three-dimensional space and its accompanying atmospheric effects also

poses some interesting problems. No less challenging is devising the means by which the effects of an invisible force, like wind, may be represented, one that is not only able to change the shape of mutable things such as foliage but also create absurdly intricate patterns on the surface of water.

Interestingly, in attempting to cope with all these complexities, artists at times find themselves experiencing a heightened sense of awareness on the one hand and a profoundly contemplative state on the other. A state that could be considered akin to a form of active meditation—a merging of one's being with nature. All these aspects, including the imprint of the memory of the experience or experiences (in the case of multiple excursions) and the indescribable effect that they may have had are, I believe, apparent in Ron's work.

The graphic means by which he has brought these multifarious strands together brings us back to the question of method and artistic influences. I draw attention to a most unlikely influence that harks back to Ron's childhood, that of *Rupert Bear*. As Christmas gifts, Ron received a number of *Rupert Annuals*, some examples of which are on display. Ron and I have on occasion shared our mutual enthusiasm for the *Rupert Annuals*, including our admiration for the work of their creator,

the Welsh artist Alfred Bestall (1892-1986). Bestall was not only responsible for the 400 or so illustrations within each book, but also generated the cover designs, cut-out pages and the lyrical watercolours which grace the endpapers. Ron recounted how he had always admired the enchanting landscapes Bestall painted and how he responded even at an early age to their magical qualities. He further emphasised their importance as one of a number of significant threads connecting his childhood to the preoccupations of his adult life. Nostalgic it may well be, but in the words of John Piper in this case something definitely 'worth having,' as Ron's long-standing affection for Bestall's work may be clearly discerned in his *Banyan Trees Jubilee Park*, *Trees at Illawong Beach* and *The Leichardt Tree*.

There are of course other influences to be detected in these pieces, especially that of Samuel Palmer (1805-1881), whose remarkable studies of trees maintain a tangible if not immediately identifiable presence in Ron's work. Also significant and related are the prints of Aegidius Sadeler (1570-1629) such as *The Waterfall* and John Crome's (1768-1881) *Deepham near Hingham*. Ron reminds us, either intentionally or otherwise, that as much as the representation of other sensate life has a palpable existence, so too do trees. They

are both the subject and object of the work and it is difficult not to recognise in them a form of arboreal portraiture. Their immobility signals their vulnerability in the face of human interference, climate change, fires, disease and the march of time. The series of watercolours made from the Eungella region, including *After the fires*, *Eungella*, *Old tree Broken River*, and *Fig tree arch*, all bear witness in one way or another to the impact of such events.

Previously noted was the significance attached to the artist's understanding, ability to respond to and plausibly represent a sense of three-dimensional space. In his discussion of the art of landscape drawing, Dr. Clive Ashwin remarks that, 'The art of landscape is to a great extent, the art of representing depth'⁹, and this he maintains may be suggested in a number of ways. The most obvious is concerned with a 'contrast of scale', the diminution of objects as they recede from the eye. Unlike most other genres of representational art, landscape works are typically far greater in depth than they are in breadth.¹⁰ The space is for the most part defined by a foreground, middle distance and far distance or horizon as in the artist's depictions of *Slade Point view* and *The old North Eton Mill*, in which unusually the distant trees are also the darkest passage in the work.

In general, contrast of scale may be categorised in two ways: on the one hand as being relatively constant, and on the other, variable. Those objects identifiable as being relatively constant would be human figures, animals, domestic buildings and the like. Objects identifiable as variable would be trees, rocks and bodies of water etc. Examples of both constant and variable objects have been included in works such as *Near Pioneer River mouth*, the only major work in which Ron has included a human figure providing not only a centre of focus but also a contrast of scale in what would otherwise depict a relatively fathomless expanse of water and vegetation. Other works of note in this regard are the pen and wash drawing, *Old houses Seaforth*, and the series of monochrome Seaforth watercolours, all of which include a variety of buildings. Almost all these works employ contrast of scale with the truncated boles of variously sized trees occupying the foreground and the buildings set at disparate intervals behind them. The space between the variable trees and constant size of the buildings provides a visual clue as to what the actual distance between them might be. Whilst treating the subject of scale, the 'scale of marks' particularly in drawing is therefore of great importance not only as an aid to the plausible rendering of objects near and distant but also to the creation of a tangible sense

of space. Striking examples are the clouds in *Giant Rock*, *Cape Hillsborough* and the receding body of water and clouds in *Rain clouds over Kinchant Dam*. Of note also is the density of marks in both works, in one used to render monolithic objects, i.e. the rocks in *Giant Rock*, *Cape Hillsborough*, and the mass of vegetation in *Rain clouds over Kinchant Dam*.

Two other works not only stand out in this regard, but are also quite unique in the artist's oeuvre largely due to their format and composition, *Kommo Toera forest walk 1* and *2*. The frieze-like arrangement of both pieces form an almost impenetrable colonnade of tea trees, which offer little in the way of readily accessible spatial reference. In fact, the only observable spatial indicators are the changes of scale between the tree trunks, the fact that some overlap, and the positions their bases occupy where they rise from the water; though even these are obscured by the dark reflections which continue down to the bottom edge of the paper. Furthermore, there is no identifiable centre of focus in either work, instead there exists a slow, stately processional movement. For their visual

success, both drawings rely to a great extent on the subtle variations in textural density and the 'scale of marks' from which the various elements have been created.

Apart from spatial considerations, the design and mood of a work are for the most part suggested by the motif and composition.¹¹ The works in white ink on black paper are striking examples of the way in which a simple reversal of roles between ink and paper can radically change the mood of a drawing. Ron explains that the idea first surfaced when he was working in the rainforest and most of the available light was filtered through the dense foliage, which created a pervasive umbra.

Instrumental in the technical development of these drawings were the white line engravings of William Blake (1757-1827), *Theriot* and *Colinet*, Edward Calvert's (1799-1883) *The return home* and Lynd Ward's (1905-1985) woodcut illustrations for *God's Man*. There is however a pivotal work, *The Leap (Mount Mandarana)*, which represents a fusion of the artist's working methods, the white line drawings, monochrome watercolours and the pen on white paper

pieces. Also detectable is the influence of a dramatic print by Peter Paul Rubens' (1577-1640) *Stormy coast landscape* with its back lit trees, towering cliff and threatening sky. A remarkable echo of that great master's work, so far away in both space and time.

Earlier in this essay the term 'Spirit of Place' was mentioned, a feeling that is not necessarily the sole preserve of artists, but something that can be experienced by anyone at any time in any place. However, for artists working in the landscape over extended periods, it can be a particularly intense experience, as they are not only engaged visually and mentally but also physically. Ron maintains that:

There are certain places I sometimes go to where I can say 'I am at peace in this place, I could die here'. Those places are very spiritual for me.... The Australian landscape... has a certain sense of loneliness and isolation... because of its size. That isolation and vastness is for me... quite spiritual and exciting. [Maybe these are more] romantic notions in my own mind.^{12 13}

DR. ROBERT PRESTON

Endnotes

- 1-- Anne Anderson, Robert Meyrick and Peter Nahum, *Ancient Landscapes, Pastoral Visions: Samuel Palmer to the Ruralists*, New York: ACC Art Books, 2008. --2-- Roger Cardinal, *The Landscape Vision of Paul Nash*, London: Reaktion Books, 1994. --3-- Jonathan McBurnie et. al. *Conversation with Ron McBurnie, in Landscape Too 2014*, AirSpace Projects in Marrickville, pp. 10-11. --4-- Ibid. --5-- Anderson, Meyrick and Nahum, *Ancient Landscapes, Pastoral Visions: Samuel Palmer to the Ruralists*, p. 14. --6-- Ibid. --7-- Simon Martin quoted in Anderson, Meyrick and Nahum, *Ancient Landscapes, Pastoral Visions: Samuel Palmer to the Ruralists*, p.14. --8-- John Piper quoted in Anderson, Meyrick and Nahum, *Ancient Landscapes, Pastoral Visions: Samuel Palmer to the Ruralists*, p.15. --9-- Clive Ashwin, *Encyclopaedia of Drawing: materials, techniques and style*, USA: North Light, 1983. --10-- Ashwin, *Encyclopaedia of Drawing: materials, techniques and style*, p.134. --11-- A motif in visual art is an element of an image - a recurring thematic element, a repeated figure or design or it may just occur once in a work. See Claudia Betti and Teel Sale, *Drawing a contemporary approach*, USA: Harcourt Brace Jovanovich, 1991. --12-- Jonathan McBurnie et. al. *Conversation with Ron McBurnie, in Landscape Too 2014*, AirSpace Projects in Marrickville, p. 12. --13-- Ibid. Artist's alteration.





Left. Ron McBURNIE *Rain clouds over Kinchant Dam* 2020, ink on paper, 46 x 62cm. Mackay Regional Council Art Collection. *Above.* Ron McBURNIE *Across Broken River near Diggings* 2020, white ink on paper, 29.9 x 42.1cm. Courtesy the artist.





Far left. Ron McBURNIE *Eungella study after fire 1* 2018, ink and watercolour on paper, 26.2 x 31cm. Courtesy the artist. **Far centre.** Ron McBURNIE *Eungella study after fire 2* 2018, ink and watercolour on paper, 26.5 x 31cm. Courtesy the artist. **Above left.** Ron McBURNIE *Burnt stump 1, Eungella* 2018, watercolour on paper, 26.3 x 35.4cm. Courtesy the artist. **Above right.** Ron McBURNIE *Burnt stump 2, Eungella* 2018, watercolour on paper, 30.5 x 40cm. Courtesy the artist.



Above top. Ron McBURNIE *Eungella forest floor 1* 2019, ink and watercolour on paper, 26.5 x 70.5cm. Courtesy the artist. *Above bottom.* Ron McBURNIE *Eungella forest floor 2* 2019, ink and watercolour on paper, 26.5 x 70.5cm. Courtesy the artist. *Right.* Ron McBURNIE *View from Eungella* 2020, ink on paper, 46 x 60cm. Mackay Regional Council Art Collection.



Karl H. Buehler
1908





Far left. Ron McBURNIE *Fig tree arch* 2020, watercolour and pencil on paper, 120.5 x 93cm. Courtesy the artist. *Far top.* Ron McBURNIE *After the fires, Eungella* 2019, watercolour on paper, 58.5 x 65.3cm. Mackay Regional Council Art Collection. *Far bottom.* Ron McBURNIE *Walking after fire, Eungella* 2019, watercolour on paper, 38 x 46.4cm. Courtesy the artist. *Above.* Ron McBURNIE *The Leap (Mount Mandarana)* 2019-20, white and brown ink on paper, 55 x 74.3cm. Courtesy the artist.



Ron McP
2020



Left. Ron McBURNIE *Slade Point view* 2020, ink and wash on paper, 36 x 51cm. Courtesy the artist.

Right. Ron McBURNIE *Old tree, Broken River* 2020, ink on paper, 51 x 36cm. Courtesy the artist.





Left. Ron McBURNIE *53-67 Palm Avenue, Seaforth* 2020, ink and wash on paper, 15.6 x 36cm. Courtesy the artist. *Centre.* Ron McBURNIE *55-59 Palm Avenue, Seaforth* 2018, ink and wash on paper, 16 x 29cm. Courtesy the artist. *Right.* Ron McBURNIE *55-59 Palm Avenue, Seaforth 2* 2018, ink and wash on paper, 17.5 x 36cm. Courtesy the artist.



Ron McBurnie '19



Left. Ron McBURNIE *Mango trees, Seaforth* 2019, white ink on black paper, 29.9 x 42.1 cm. Courtesy the artist. *Above.* Ron McBURNIE *Old houses at Seaforth* 2019, ink and wash on paper, 31 x 40.9 cm. Courtesy the artist.





Far left. Ron McBURNIE *Seaforth Uniting Church and CWA* 2018, ink and wash on paper, 16.2 x 28cm. Courtesy the artist. *Far Centre.* Ron McBURNIE *5 Palm Avenue Seaforth* 2018, ink and wash on paper, 16 x 27.9cm. Courtesy the artist. *Above centre.* Ron McBURNIE *2 Elizabeth Street, Seaforth* 2020, ink and wash on paper, 16.2 x 27.6cm. Courtesy the artist. *Above right.* Ron McBURNIE *4 Elizabeth Street, Seaforth* 2020, ink and wash on paper, 17.3 x 36cm. Courtesy the artist.





Left. Ron McBURNIE *Last of the light*
2019, watercolour on paper, 50 x 132cm.
Courtesy the artist.





Left. Ron McBURNIE *Cottonwood trees, Eimeo Beach* 2019, white ink on paper, 30 x 42cm. Courtesy the artist. *Centre.* Ron McBURNIE *Mango trees, Eimeo* 2019, white ink on paper, 30 x 42cm. Courtesy the artist. *Right.* Ron McBURNIE *Pandanus near boat ramp on Pioneer River* 2019, white ink on black paper, 30 x 42cm. Courtesy the artist.



Above. Ron McBURNIE *Old shed on the road to Seaforth* 2020, ink and watercolour on paper, 36 x 56.5 cm. Courtesy the artist. *Right.* Ron McBURNIE *Old house near Mount Ossa* 2020, ink and watercolour on paper, 36 x 55cm. Courtesy the artist.





Ron McBlane
2000

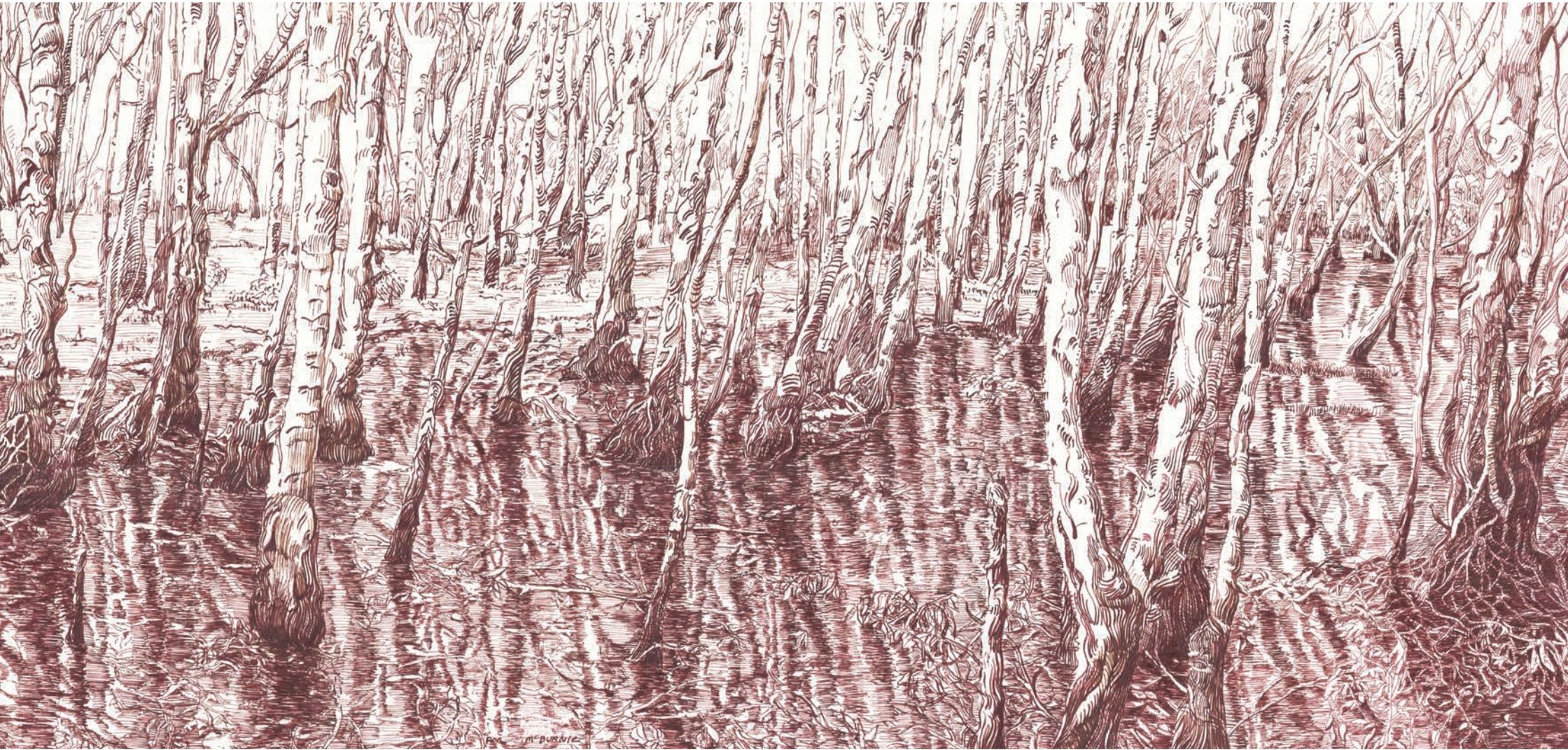


Rita McBride 2020



Left. Ron McBURNIE *Greenmount Homestead* 2020, white ink on paper, 57 x 75cm. Courtesy the artist. *Above.* Ron McBURNIE *Near Pioneer River mouth* 2020, ink on paper, 36 x 51.1cm. Mackay Regional Council Art Collection.





Above. Ron McBURNIE *The Kommo Toera forest walk 2* 2020, ink on paper, 26 x 150cm. Courtesy the artist.





Left. Ron McBURNIE *Australian South Sea Islander Lagoons Meeting Hut* 2019, white ink on paper, 30 x 42cm. Courtesy the artist.

Right. Ron McBURNIE *Paper barks, Kommo Toera forest walk* 2019, white ink on paper, 42 x 30cm. Courtesy the artist.





Left. Ron McBURNIE *Giant Rock, Cape Hillsborough* 2020, ink and watercolour on paper, 45.5 x 99cm. Mackay Regional Council Art Collection. *Above.* Ron McBURNIE *Mackay skyline* 2019, watercolour on paper, 31 x 48cm. Courtesy the artist.



RON MCBURNIE: BIOGRAPHY

b. 1957 Brisbane, Australia

Ron McBurnie is an artist and educator whose creative practice spans over forty years and includes painting, drawing, printmaking and the creation of artists' books. His work relates strongly to the North Queensland environment where he lives, however it has also been influenced by numerous residencies completed in Australia and overseas. Ron also draws inspiration from earlier traditions of British and European printmaking, painting and drawing.

He has an extensive exhibition history, which includes more than thirty solo and touring exhibitions and over one hundred group exhibitions. Ron has received numerous awards and grants, including the Fremantle Print Prize and an Australia Council overseas studio grant at the Cité Internationale des Artes Paris.

Residencies in other places have always been crucial to the artist's development. Artist-in-residencies include: Alayrac, France (2009/2011/2013/2016); Carleton College Minnesota (2006); Frans Masereel Centrum, Belgium (2004/2011); six residencies at ANU Canberra since 2001; National Art School, Sydney (2010/2011); University of Southern Queensland, Toowoomba; Somerville House, Brisbane and the Cité Internationale des Arts, Paris. The artist's work is represented in many collections, including the National Gallery of Australia, National Library of Australia, Parliament House, most Australian state galleries, many regional galleries, and private collections.

www.ronmcburnie.com



Above. Ron McBURNIE *Banyan trees, Jubilee Park* 2019, ink and watercolour on paper, 36 x 51 cm. Courtesy the artist.

