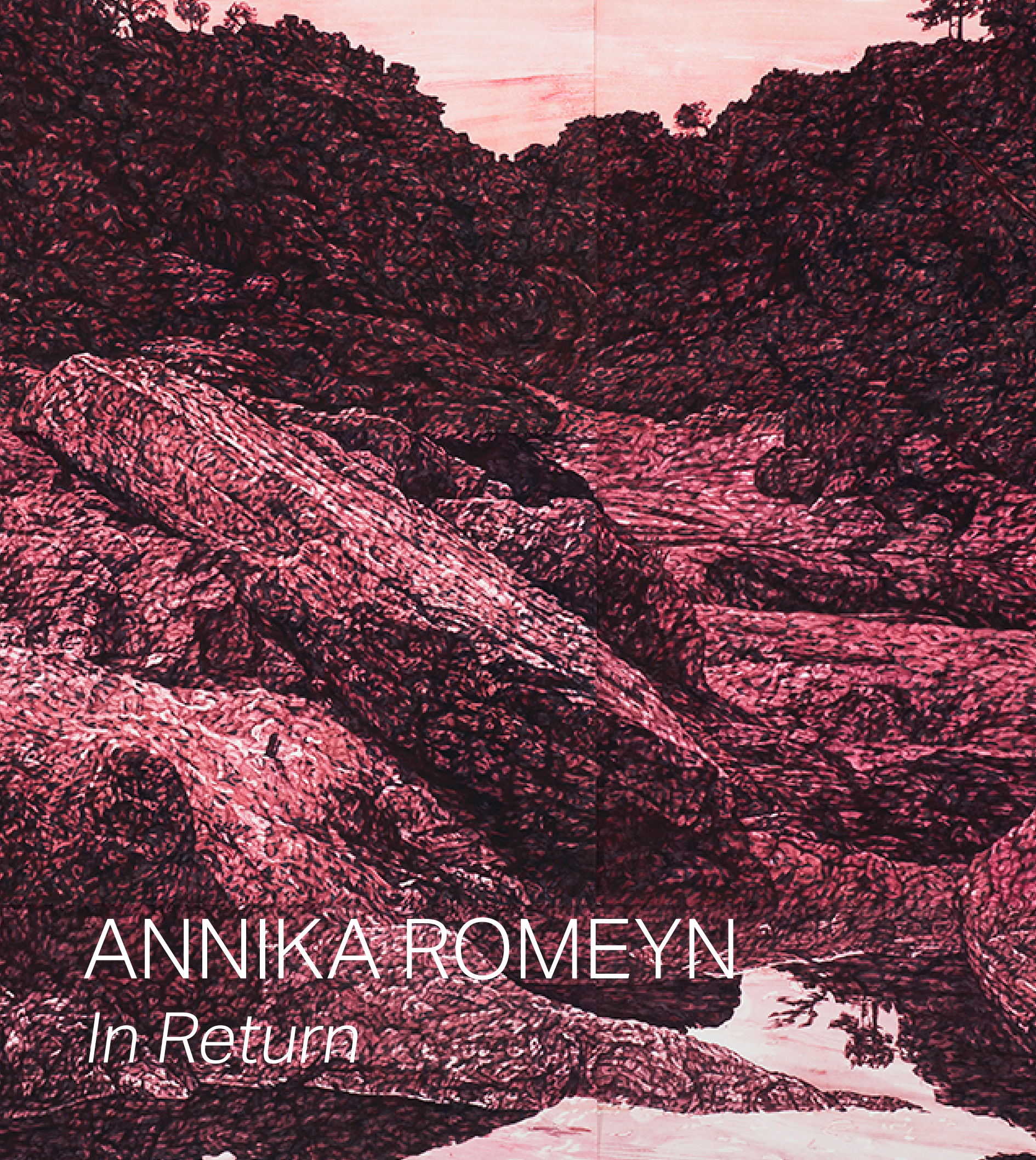




ANNIKA ROMEYN
In Return

Annika Romeyn

In Return

14 May - 1 June 2024

Opening event: Saturday 18 May 1 - 3pm



Centred on the experience of entering Old Mutawintji Gorge, this exhibition encapsulates Annika Romeyn's response to camping in Mutawintji National Park on Barkindji and Malyangapa Country, as part of the 2022 Broken Hill City Art Gallery's Open Cut Commission. Further works, completed after returning to the same sites in 2023, seek to deepen and extend her ongoing engagement with place.

'I hope my work conveys something of the experience of walking into the Gorge. Passing between weathered walls of rock rising up beside the dry creek-bed, I saw sky and earth converge and reflect in vital pools of water. As I moved inwards, towards a larger waterhole, I also approached an internal space and state of stillness, reflection and contemplation.'

Beside the campfire I read James Fox's 'The World According to Colour', which influenced my thinking in its consideration of red through themes including blood, life, humanity and its use in rock art across the world. Later, from the distance of my Canberra studio on Ngunnawal Country, I leant into the intuitive, emotive and symbolic dimensions of colour. A memory of dusty pink creek sand became a diluted wash across the sky, while the same pigments in higher concentration produced primal reddish browns that reminded me of the interaction of iron and oxygen both in the earth and in our bodies.'

- Annika Romeyn

[View Annika Romeyn's online profile](#)

LEVEL 1, THE NICHOLAS BUILDING, CORNER FLINDERS LANE
37 SWANSTON ST, MELBOURNE VIC 3000

WWW.FLG.COM.AU 03 9654 3332 0403 225 386 INFO@FLG.COM.AU



Annika Romeyn in her studio. Photography by Sammy Hawker

Based in Canberra on Ngunnawal Country, Annika Romeyn combines aspects of printmaking, drawing and watercolour painting to create intricate and immersive works on paper. Seeking to convey the humbling and restorative experience of walking in nature, Annika bears witness to the power and fragility of the natural environment with a focus on the threshold of rock and water.

Romeyn completed Honours in Printmedia and Drawing at ANU School of Art & Design in 2010 after studying Fine Arts on scholarship at Morgan State University, Baltimore, USA. In 2023 Romeyn was the recipient of the Canberra Arts Patrons' Mandy Martin Art and Environment Award. She is a past winner of the 2021 Burnie Print Prize, 2020 Fisher's Ghost Art Award, the 2020 National Works on Paper Award, the 2019 Commendation Prize for the Banyule Works on Paper Award and was Highly Commended in the 2019 Megalo International Print Prize. Annika has been recipient of the 2022 Broken Hill City Art Gallery's Open Cut Commission, a Craft ACT Residency (2019) and a Hill End Residency (2015), as well as participating in the 2019 Bundian Way Arts Exchange. Her work has been acquired by Artbank, Mornington Peninsula Regional Gallery, Burnie Regional Art Gallery, ACT Legislative Assembly, Campbelltown Arts Centre, Canberra Museum & Art Gallery, Gippsland Art Gallery, ArtsACT, KPMG and Print Council of Australia Inc, amongst others.

IN RETURN

In *In Return*, Annika Romeyn plunges us into a series of monolithic, layered landscapes of the Old Mutawintji Gorge. The multi-panel watercolour monotypes and pencil drawings bring forward a limitation of our perception - through the overlaying of two landscapes – forcing us to visit one place, twice. The title of the exhibition – a proposal contemplating what is it exactly, to return?

After 3.5 weeks on Barkindji and Malyangapa Country in Far West NSW, Romeyn returned 12 months later to the same sites, aiding a hypothesis to challenge the necessity of physically returning compared to a reliance on solely memory. A proposition metabolised in the studio where, after returning from her second visit, the experiential has continued to influence the formal parameters of her monotype process.

Known for her recent and almost exclusive use of the colour blue and assertive compositions 'anchored by the horizon'¹, Romeyn found herself fundamentally challenged by Country; a place that despite its open sky resonates anything but blue; of ancient ochre grounds, deep time striations and iron rich earth.

The subject of the enquiry, Mutawintji National Park is politically, and spiritually versed in the topic of return. Since time began, Wiimpatja² have been returning to Mutawintji for regular council; a site of creation, ceremony and community. Demanding the return of the park to its Traditional Owners after over 100 years of dispossession, the 4th September 1983 saw a group of dedicated Wiimpatja blockade the park. By 1998 Mutawintji became the first park returned to Traditional Owners through the establishment of The National Parks and Wildlife Amendment (Aboriginal Ownership) Act.

This complex context cannot but help set the tone for the show, which oscillates between one view and another. For instance, *In Return (Old Mutawintji Gorge)* documents two perspectives from opposite sides of the same waterhole in a process the artist describes as "looking in and looking back, entering and returning"³. To do this, a methodology of documenting a single place from multiple perspectives, across multiple times ensued. While the physical experience of visiting and returning to Country was central to the project – the artist remained bound by her Canberra based studio and printing press some 1000km away – in part, relying on her memory to return to place.

It is this understanding of looking in and returning that reveals a layering of memory, an accumulation of experience grounded by 'ghost prints' suggestive of the haziness of our own memory. Trees, layered in pencil confuse our innate need to find a horizon and instead offer a different reading of place; perhaps akin to the way our memories are stored. What sort of access does memory give us to a place?

A true departure from the artist's use of blue, *Old Mutawintji Gorge* & *Old Mutawintji Gorge 2* present the Gorge in a reddish-brown-purple reminiscent of blood – considered by the artist to represent a sense of interiority associated with entering the Gorge. Romeyn's considered and symbolic use of colour continues to pervade her thinking; reading James Fox's *The World According to Colour* between walks and around the campfire each evening. A mastery of colour assigns this deep reddish brown to the feeling of Mutawintji. It references the spectrum of ochre, sand and mineral you find in Far West NSW, but amplified, made more intense with a specific mix of permanent rose, burnt sienna and rose of ultramarine. Where the layered works relate to our perception, this time colour bridges the physical and symbolic; blood of body, red of rock.

Romeyn's epic works grapple with what it is to know place both through presence and from a distance. They begin to explore how memory can allow us to return to place, but more importantly, they document a methodology of visitation; the artists' concerted effort to know this place of such spiritual and cultural significance. Romeyn manages to evoke the majesty of Mutawintji – no easy feat - through symbolic colour, epic scale and strategic use of layering. They raise questions about the dynamic tension between memory and place and to us, the audience, offer the rare opportunity to return without ever having gone at all.

Essay by Blake Griffiths, 2024

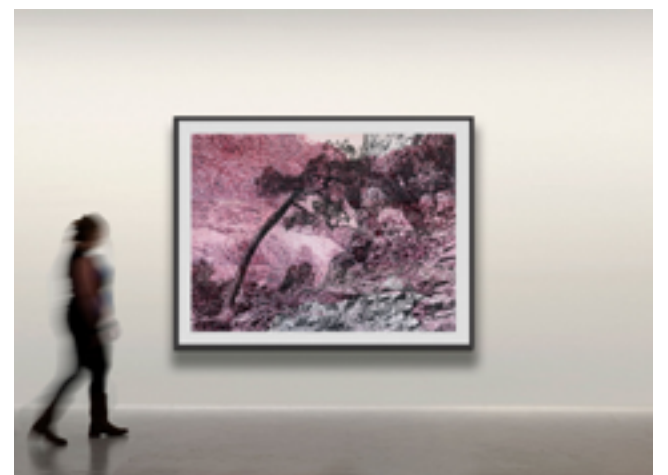
1. Turbulence, Catalogue Essay by Gina Mobayed, 2022

2. Wiimpatja means Aboriginal People

3. Artist's Instagram @annika_lucy



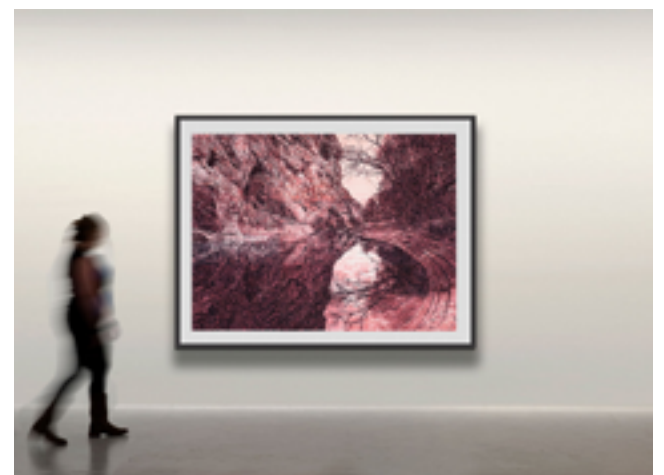
Black Cypress (Old Mutawintji Gorge), 2023
pencil and watercolour monotype on paper
168 x 228cm, unframed
\$13,000 AUD



Photography by Brenton McGeachie



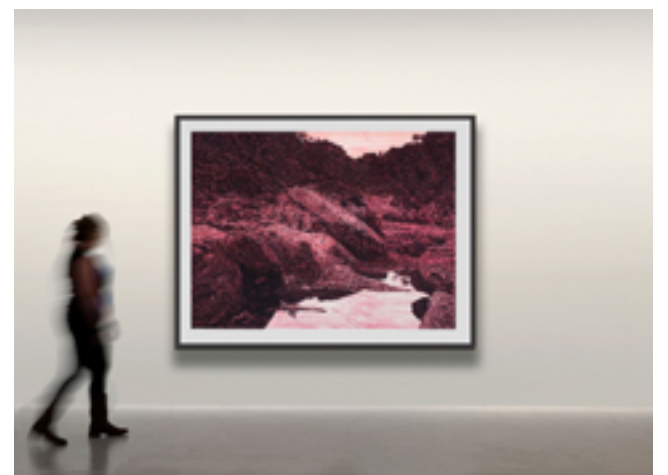
[Old Mutawintji Gorge 1](#), 2023
watercolour monotype on paper
168 x 228cm, unframed
\$13,000 AUD



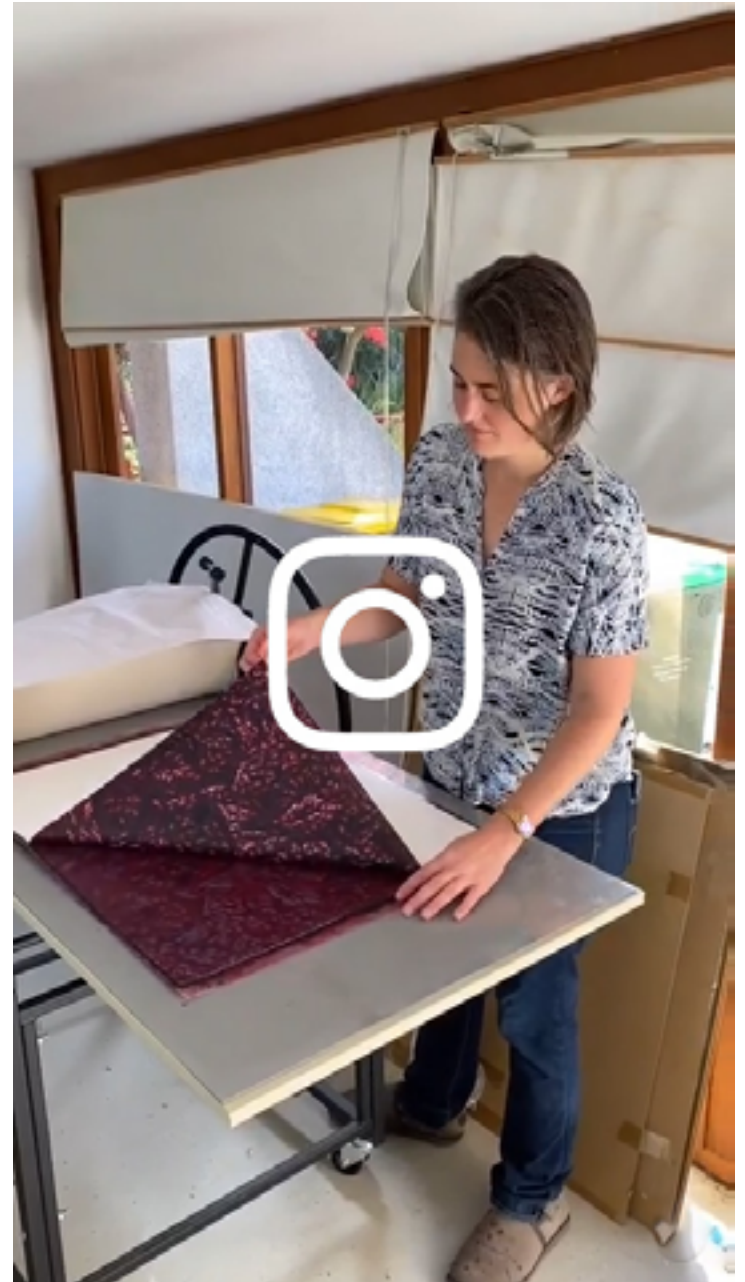
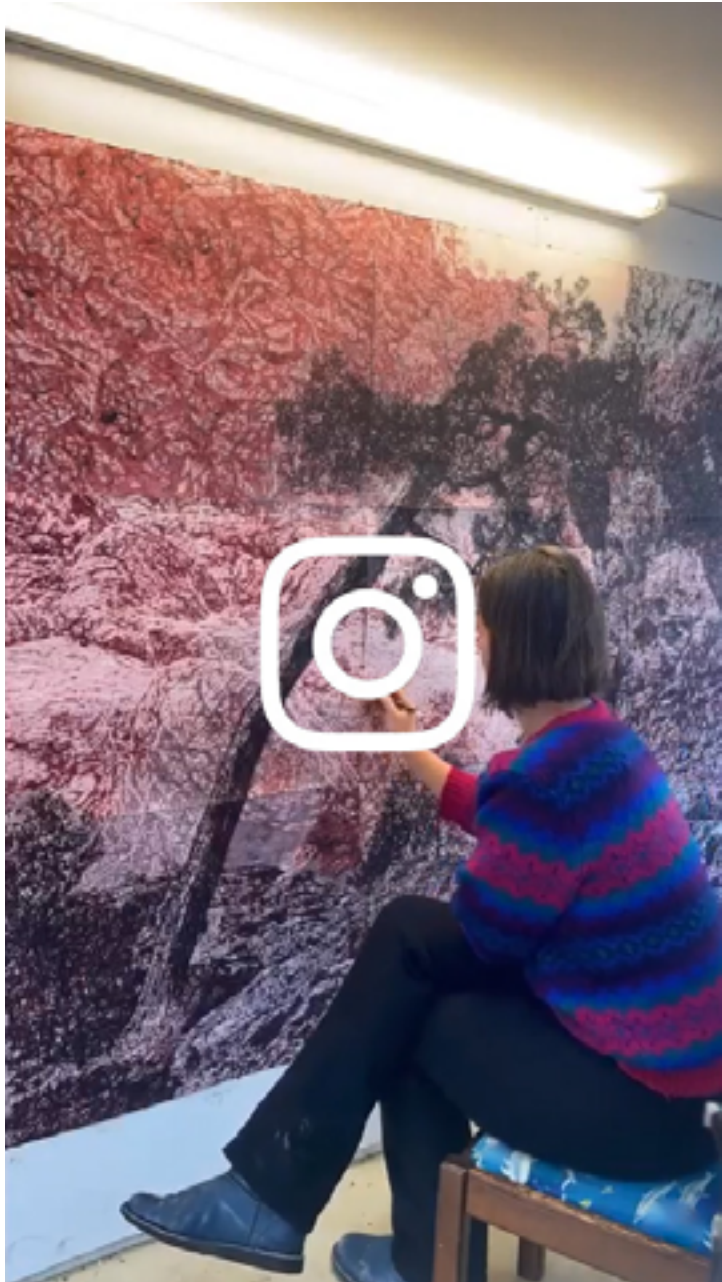
Photography by Brenton McGeachie



[Old Mutawintji Gorge 2](#), 2023
watercolour monotype on paper
168 x 228cm, unframed
\$13,000 AUD



Photography by Brenton McGeachie



Annika creating new artworks in her studio
Link to her instagram account in images above



In Return (Old Mutawintji Gorge), 2023
pencil and watercolour monotype on paper
168 x 228cm, unframed
\$13,000 AUD



Photography by Brenton McGeachie



[River Red Gum \(Mutawintji\)](#), 2023

pencil and watercolour monotype on paper

112 x 152cm, (framed size approx 127 x 167cm)

Victorian ash frame, hand finished with Black stain, float mount frame, UV100 acrylic

\$9,850 AUD





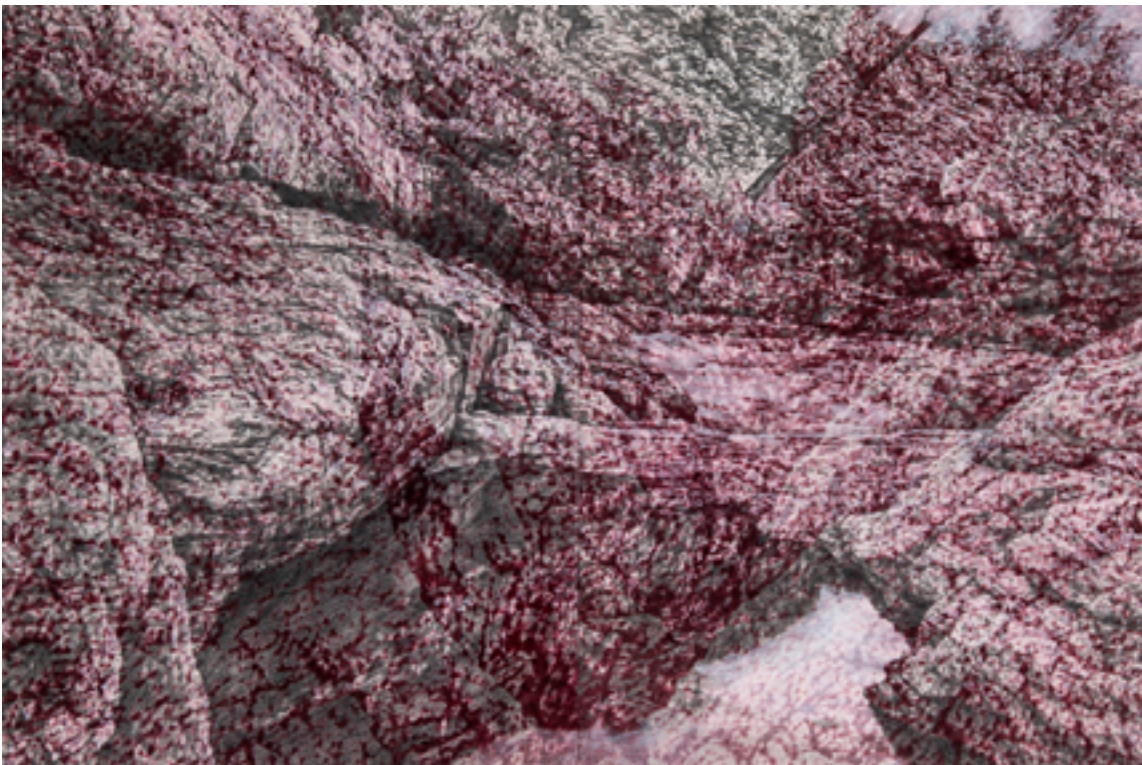
[Looking In \(Old Mutawintji Gorge\)](#), 2024

watercolour monotype on paper

76 x 112cm, (framed size approx 91 x 127cm)

Victorian ash frame, hand finished with Black stain, float mount frame, UV100 acrylic

\$6,050 AUD



[Looking Back \(Old Mutawintji Gorge\)](#), 2024

pencil and watercolour monotype on paper

76 x 112cm, (framed size approx 91 x 127cm)

Victorian ash frame, hand finished with Black stain, float mount frame, UV100 acrylic

\$6,050 AUD



[Waterhole \(Old Mutawintji Gorge\)](#), 2024

watercolour monotype on paper

56 x 76cm, (framed size approx 71 x 91cm)

Victorian ash frame, hand finished with Black stain, float mount frame, UV100 acrylic

\$3,450 AUD



[Entering and Returning \(Old Mutawintji Gorge\)](#), 2024

pencil and watercolour monotype on paper

56 x 76cm, (framed size approx 71 x 91cm)

Victorian ash frame, hand finished with Black stain, float mount frame, UV100 acrylic

\$3,450 AUD



17-8-22 Homestead Creek, Mukawintji

ANNIKA ROMEYN CV

EDUCATION

- 2012 Aluminium Plate Lithography Workshop, Tamarind Institute of Lithography, University of New Mexico, Albuquerque, NM, U.S.A.
- 2010 Bachelor of Visual Arts (First Class Honours), Printmedia and Drawing, Australian National University, Canberra
- 2009 Bachelor of Arts in Fine Arts (First Class Honours), Illustration, Morgan State University, Baltimore, MD, U.S.A.

SOLO EXHIBITIONS

- 2024 In Return, Flinders Lane Gallery, Melbourne, VIC
- 2023 Inwards, Broken Hill City Art Gallery, Broken Hill, NSW
- 2023 Body of Work, Pivot Gallery, Belconnen Arts Centre, Canberra
- 2022 Turbulence, Flinders Lane Gallery, Melbourne, VIC
- 2021 Across the Distance, Cox Gallery, Canberra, ACT
- 2020 Endurance, Flinders Lane Gallery, Melbourne, VIC
- 2019 Endurance, Megalo Print Studio & Gallery, Canberra, ACT
- 2019 Upheaval, Goulburn Regional Art Gallery, Goulburn, NSW
- 2018 Verge, Biennale of Australian Art in Ballarat
- 2018 Ghosts, Flinders Lane Gallery, Melbourne, VIC
- 2017 Precipice, ANCA Gallery, Canberra, ACT
- 2015 Passage, Flinders Lane Gallery, Melbourne, VIC
- 2013 Luminous Earth, Canberra Contemporary Art Space Manuka
- 2013 These Walls, Port Jackson Press Print Room, Melbourne
- 2012 Barranco, Photospace Gallery, A.N.U. School of Art, Canberra
- 2011 Drift, Belconnen Gallery, Belconnen Community Centre, Canberra
- 2011 Autumn Leaves, Canberra Contemporary Art Space Manuka

SELECTED GROUP EXHIBITIONS

- 2024 With Nature, Canberra Contemporary Art Space, ACT
- 2023 11th International Printmaking Biennial Douro, Museu de Região Flaviense, Chaves, Portugal
- 2022 Ellen Jose Award for Young Women, Bayside Gallery, Melbourne, VIC
- 2022 Global Print 5, Piscina Municipais De Alijó, Douro, Portugal
- 2021 Sydney Contemporary Explore, Flinders Lane Gallery, Melbourne, VIC
- 2021 Ecologies of Change, Royal Over-Seas League, London
- 2020 The Sound of Blue, Sturt Gallery, Mittagong, NSW
- Earth Songs, Gippsland Art Gallery, Sale, Victoria
- Double Vision: Corin Dam Residency, Tuggeranong Arts Centre (2 person exhibition with Elizabeth Paterson)
- Return of the Archive, Megalo Print Studio and Gallery, Canberra
- 10th International Printmaking Biennial Douro, Portugal
- 2019 30 x 30, Flinders Lane Gallery, Melbourne, VIC
- Of the Sun, Goulburn Regional Gallery, Goulburn, NSW
- GEO: Art of the Collection, ANU School of Art Project Space, ACT
- Global Print 4, Douro, Portugal
- 2018 Imagine, Gippsland Art Gallery, Sale, Victoria
- 9th International Printmaking Biennial Douro, Portugal
- Emerging Printmakers, Australian Print Triennial, Mildura
- Subterrain, Flinders Lane Gallery satellite exhibition at Collins Place Gallery, VIC
- Non Human Being, Tributary Projects, Canberra
- 2017 Into the Wilderness, Flinders Lane Gallery, Melbourne
- A.N.U. School of Art and Design Alumni Drawing Prize Exhibition
- Gippsland Print Award, Gippsland Art Gallery
- Art & Academia: The History of the Visual Arts, James E. Lewis Museum of Art, Morgan State University, Baltimore, U.S.A.



SELECTED GROUP EXHIBITIONS cont

- 2017 Between a Rock & a Hard Place, The Art Vault, Mildura
3rd Global Print Exhibition, Portugal
- 2016 Lancaster Press, Between a Rock and a Hard Place, Queenscliff Art Gallery
- 2015 Sheffield International Artist's Book Prize, Bank Street Arts, Sheffield, UK
Gippsland Print Award Exhibition, Gippsland Art Gallery, Sale, Victoria
Australian Printmakers, curated by Katherine Kennedy, Waiheke Community
Art Gallery, Waiheke, New Zealand
- 2014 Exploration 14, Flinders Lane Galley, Melbourne
John Leslie Art Prize, Gippsland Art Gallery, Victoria
GLINT (Glass and Print), Canberra Glassworks, Canberra
Common Ground, Australian National Capital Artists, Canberra
Megalo Rocks, Megalo Print Studio, Canberra
- 2013 Print Council Commission, Art Est., Sydney & Northern Editions, Darwin
ANCA NOW, Australian National Capital Artists, Canberra
- 2012 True Grit: The Art of Lithography, Megalo Print Studio, Canberra
ClimaRte Change, Form Studio and Gallery, Queanbeyan, N.S.W.
Selected Works in Pencil, Brunswick Street Gallery, Melbourne
The Morgan Touch, James E. Lewis Museum of Art, Baltimore, U.S.A.
Green Room, M16 Artspace, Canberra
Torres Scholarship 10th Anniversary, A.N.U. School of Art, Canberra
- 2011 Qijiang International Print Festival, Southwest University, Chongqing, China
Mind and Soul, Alliance Francaise, Canberra
Press Print, Megalo Print Studio and Gallery, Canberra

AWARDS AND GRANTS

- 2024 Finalist, National Works on Paper Award, Mornington Peninsula Regional Gallery
- 2023 Finalist, M16 Drawing Prize, M16 Artspace Canberra
- 2023 Winner, Mandy Martin Art and Environment Award
- 2023 Finalist, Kedumba Drawing Award, Kedumba Gallery, N.S.W.
- 2022 Finalist, John Leslie Art Prize, Gippsland Art Gallery
- 2022 Finalist, Ellen Jose Award for Young Women
- 2022 Finalist, Swan Hill Print & Drawing Awards
- 2021 Finalist, Hazelhurst Art on Paper Award
Finalist, Splash: McClelland Contemporary Watercolour Award
Winner, Burnie Print Prize
- 2020 Winner, Fisher's Ghost Art Award
Winner, National Works on Paper Award, Mornington
Peninsula Regional Gallery
Finalist, John Leslie Prize
- 2020 Finalist Megalo International Print Prize
- 2019 Finalist, Banyule Award for Works on Paper
Finalist, Fremantle Print Prize, Fremantle Arts Centre, WA
Finalist, Megalo International Print Prize
Finalist, Burnie Print Prize, Burnie Regional Gallery, Tasmania
- 2018 ArtsACT Arts Activities Funding recipient
Finalist, M16 Drawing Prize, M16 Artspace Canberra
Finalist, Splash: McClelland Contemporary Watercolour Award
Finalist, John Leslie Art Prize, Gippsland Art Gallery
- 2017 Finalist, Gippsland Print Award, Gippsland Art Gallery
Finalist, A.N.U. School of Art and Design Alumni Drawing Prize
- 2016 Finalist, M16 Drawing Prize, M16 Artspace, Canberra
Finalist, Inner North Art Prize, Front Gallery, Canberra
- 2015 Arts ACT Out of Round Funding
Finalist, M16 Drawing Prize, M16 Artspace, Canberra
- 2014 Winner, McGrath Emerging Artist Award, Canberra Arts Patrons Organisation

AWARDS AND GRANTS cont

- 2014 Finalist, John Leslie Art Prize, Gippsland Art Gallery, Victoria
Winner, Flinders Lane Gallery Emerging Artist Award
Finalist, International Biennial Print Exhibit, Taiwan Museum of Fine Arts, Taichung
Finalist, M16 Drawing Prize, M16 Artspace, Canberra
- 2013 Print Council of Australia Commission
Finalist, Geelong Print Prize, Geelong Gallery, Victoria
Finalist, Libris Awards, Artspace Mackay, Queensland
Finalist, Burnie Print Prize, Burnie Regional Art Gallery, Tasmania
Finalist, Lloyd Rees Youth Art Awards, Lane Cove Gallery, Sydney
Finalist, M16 Drawing Prize, M16 Artspace, Canberra
- 2012 Australia Council for the Arts ArtStart Grant
Finalist, Work on Paper Prize, Brunswick Street Gallery, Melbourne
Finalist, M16 Drawing Prize, M16 Artspace, Canberra
Finalist, Cliftons Art Prize, Cliftons, Canberra
- 2011 Winner, Port Jackson Press Graduate Printmaking Award, James Makin Gallery
JUMP National Mentoring Program for Young and Emerging Artists
ACT Arts Fund Start-Up Grant for Young Artists
Finalist, Rick Amor Print Prize, Montsalvat, Eltham, Victoria
- 2010 Winner, Embassy of Spain Torres Travelling Scholarship
Winner, Megalo Print Studio Residency Award
Winner, Alliance Française Exhibition Award
Winner, Belconnen Gallery Exhibition Award
Winner, KPMG Acquisitive Award
Finalist, Waterhouse Natural History Youth Art Prize, South Australian Museum
Finalist, Jan Brown Drawing Prize, Foyer Gallery, A.N.U. School of Art, Canberra
Winner, Annabel Wallace Acquisitive Award
- 2009 Winner, Morgan State University Fine Arts Creative Achievement Award
Winner, Morgan State University Juried Exhibition
- 2005-09 Morgan State University Regents Scholarship
- 2009 Finalist, Society of Illustrators Student Scholarship Exhibition, New York, U.S.A.

RESIDENCIES

- 2022 Open Cut Commission, Broken Hill City Art Gallery
- 2022 Police Point Residency, Mornington Peninsula Shire, Victoria.
- 2019 Craft ACT Spring Residency, Namadgi National Park, ACT
- 2019 A.N.U. Bundian Way Arts Exchange Field Program, Yuin Country, Eden, N.S.W.
- 2018 One Sky, Many Stories Creative Development, Belconnen Arts Centre, Canberra
- 2016 Robin Eley Studio Residency/Assitant Program, Los Angeles, U.S.A
- 2015 Bathurst Regional Gallery Hill end Residency, Hill End, NSW (November)
Bonsai Collaborative Residency, Megalo Print Studio, Canberra
- 2014 GLINT (Glass and Print) Collaborative Residency, Canberra Glassworks and Megalo Print Studio
- 2011 E.A.S.S. Residency, Megalo Print Studio, Canberra

PUBLICATIONS

Flinders Lane Gallery (2023). 'The Big Book of little art essays'. Australian Book Connection, p.448 - 461
Bosse, J. (2022). 'Intimacy and Fortitude'. The Ellen Jose Art Award Catalogue, Bayside Gallery, p. 20.
Mobayed, G. (2022). 'Catalogue Essay: Turbulence'.
Mobayed, G. (2022). Mornington Peninsula Women Artists Catalogue.
Grishin, S. (2021). Immersive blue prints convey power, sadness. The Canberra Times, June 19, Panorama p. 10.
Walsh, E. (2020). 'Catalogue Essay: Endurance'.
Grishin, S. (2019). 'Powerful imagery has a strong impact'. The Canberra Times, August 28th, p. 17.
Luxford, P. (2018). 'Catalogue Essay: Subterrain'.
Horwitz, T. (2018). 'Catalogue Essay: Ghosts'.
Gregg, S. (2018). 'Imagine...'. Imagine Catalogue, Gippsland Art Gallery, p. 7.
Grishin, S. (2017). 'Powerful prints charm with their immersive feel'. The Canberra Times, October 13th, p. 24+33.
Florance, C. (2017). 'There Seen From Here'. Imprint, 52(4), p.28-29.
Campbell, B. (2017). 'Review: Precipice'.
Nardi, A. (2017). 'Annika Romeyn: Artist Profile'. BMA Magazine, 498, p. 51.
Grishin, S. (2016). 'Bonsai and Print Grow Together'. The Canberra Times, April 18th, Times Out p. 6.
Gregg, S. (2015). 'Hindsight_ Gippsland Art Gallery History & Collections 1965-2015', Gippsland Art Gallery, p. 230.
Capel-Stanley, C. (2015). 'A Glimpse of GLINT'. Imprint, 50(1), p.17.
Gregg, S. (2014). 'Sites of Spectacle'. John Leslie Art Prize Catalogue, Gippsland Art Gallery, p. 5.
Pryor, S. (2014). 'Putting the Magic into Glass Mushrooms'. The Canberra Times, June 21st, p. 9.
Grishin, S. (2013). 'The Art and Soul of Canberra'. The Canberra Times, April 17th, Times 2 p. 9.
Thompson, A. (2012). 'Annika Romeyn: Artist Profile'. BMA Magazine, 405, p. 37.
Judge, P. (2012). 'Annika Romeyn: Artist Profile'. Us Folk, 2, p. 45-48.
Foster, S. (2011). 'Annika Romeyn: Winner PJPA Graduate Printmaking Award 2011'. Imprint, 46(2), p. 34.
Winterflood, J. (2011). 'Annika Romeyn: Artist Profile'. BMA Magazine, 378, p. 26.

TALKS & INTERVIEWS

2022 [Turbulence, Flinders Lane Gallery: Artist Video](#) (approx 5min)
2022 [Ellen José Art Award: Artist Profile](#) (1min 35sec)
2020 [Artist talk filmed at Mornington Peninsula Regional Gallery for the 2020 National Works on Paper](#) (approx 5min)
2020 [Mornington Peninsula Regional Gallery podcast - in conversation with Artistic Director Danny Lacy](#) (approx 30min)
2020 [Gippsland Art Gallery podcast for the 2020 John Leslie Art Prize](#) (first of 3 artists to speak)
2020 [National Works on Paper artist panel](#) (last of 6 artists to speak)

COLLECTIONS

ACT Legislative Assembly ; ArtsACT ; Australian National University Library ; Bank Street Arts (Sheffield, U.K.) ; Belconnen Arts Centre (Canberra) ; Brooklyn Art Library (New York, U.S.A.) ; Burnie Regional Art Gallery ; Campbelltown Arts Centre ; Canberra Museum and Gallery ; Canson Australia ; Charles Sturt University Wagga Wagga ; Douro Museum Printmaking Biennial Collection (Portugal) ; Friends of Wagga Wagga Art Gallery ; Gippsland Art Gallery ; Guangdong Museum of Art (Guangzhou, China) ; James E. Lewis Museum (Morgan State University, Baltimore, U.S.A.) ; KPMG ; Megalo Print Studio Archive ; Metropolis Gallery ; Monash University Gippsland ; Mornington Peninsula Regional Gallery ; Port Jackson Press Australia ; Presbyterian Ladies College ; Print Council of Australia Inc. ; Scotch College WA ; St Catherine's School ; State Library of Victoria ; The Art Vault ; The Commonwealth Club ; Wesley College ; and private collections.