

# Janine Mackintosh Artist

## Contact Details

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I'm an assemblage artist and a caretaker of over 800 acres of woodlands, heathlands and wetlands on the wild south coast of Kangaroo Island. It's a precious swathe of ecological antiquity, where thousands of species have coevolved for millennia and developed highly complex relationships.

My art practice sprang from the study of the plants on the property. I use the traditional preservation techniques of museums and herbariums to distil and draw attention to the details that I find in the landscape. I collect, identify, press, dry, sort and assemble materials, and glue and then stitch them to canvas. The completed works are framed behind glass.

Some pieces remind me of the kinds of things we see through telescopes or microscopes; others reference the grids of scientific vegetation surveys but are also reminiscent of domestic patchwork quilts – expressions of intimate devotion to home.

The artworks reflect my evolving personal love affair with the landscape – my endless joy, fascination and utmost respect; but also my concern, sorrow and fierce protectiveness for this unique place. Yet, I hope they resonate in a universal language: that I've created windows on the natural world, which ignite a sense of wonder, invite sustained contemplation and inspire conservation.

I regularly welcome visitors from around the world into my hilltop studio near D'Estrees Bay and enjoy sharing the inspiration, ideas and techniques behind my art practice.

My artwork is held in public collections (The Australian War Memorial and The Broken Hill Regional Art Gallery) and private collections around Australia. More than 60 pieces have been welcomed into homes in the United Kingdom, Netherlands, America, Canada, France, China, Switzerland, Thailand, Germany, Portugal, Denmark, Liechtenstein, Puerto Rico, Dubai and Japan.

## Education

Bachelor of Design - University of South Australia

Majoring in Visual Communication, 1988–1991

## Affiliations & Memberships

Guildhouse, Accredited Member 2011–2018

Authentic Kangaroo Island, Arts Ambassador

Art Museum of Kangaroo Island Establishment

Association, Secretary

Friends of Dudley Peninsula Parks, Volunteer

Kangaroo Island Conservation Landowners Association,

Member

## Gallery Representation

Hill Smith Gallery, Adelaide, South Australia, 2011–2018

## Ongoing Evolving Exhibition

Southern Ocean Lodge, Kangaroo Island, 2008–2018

## Solo Exhibitions & Major Bodies of Work

*Dead to the World*, Hill Smith Gallery, Adelaide, 2017

*Coevolved*, Hill Smith Gallery, Adelaide, 2014

*As Far As The Eye Can Reach*, Hill Smith Gallery,

Adelaide, 2011

*Collaboration*, Fisher Jeffries, Adelaide, 2010

## Group Exhibitions

*Island to Inland*, Country Arts SA and Flinders

University Art Museum touring exhibition

(South Australian regional galleries until 2019)

*Flora*, Mrs Valentine's Cottage, Penneshaw,

2015, 2013 & 2012

Kangaroo Island Easter Art Exhibitions 2005–2016

Kangaroo Island Art Feast Exhibitions 2005–2015

Emma Hack Art Prize, Adelaide Convention Centre, 2014

Art Melbourne, Royal Exhibition Building, Carlton, 2011

The 59th Blake Prize, 2010 and touring exhibition

(SA, NSW, VIC, TAS), 2011

*How Do We Love Thee?* SALA, National Wine Centre

2010–2013



## Awards & Major Exhibition Selections

- 2016 Heysen Prize for Landscape, Hahndorf Academy  
*People's Choice Award*
- 2016 Kangaroo Island Easter Art Exhibition  
*Peter Walker Award*  
*Second Prize, Judged by Nick Mitzevich*
- 2014 South Australian Regional Awards  
*Finalist, Hills & Coasts, Arts*
- 2014 Kangaroo Island Easter Art Exhibition  
*Peter Walker Award*  
*Overall Winner, Judged by Lisa Slade*
- 2013 Fleurieu Water & Environment Prize, Fleurieu Peninsula  
*Finalist*
- 2012 Heysen Prize for Landscape, Hahndorf Academy  
*People's Choice Award*
- 2012 Alice Prize, Araluen Arts Centre, Alice Springs  
*Tammy Kingsley Memorial People's Choice Award*
- 2011 Outback Prize, Broken Hill Regional Art Gallery  
*Winner (Acquisitive), Judged by Michael Rolfe, CEO  
Museums & Galleries New South Wales*
- 2011 Waterhouse Natural History Art Prize, SA Museum  
*People's Choice Award*
- 2011 Whyalla Art Prize, Middleback Theatre, Whyalla  
*Finalist*
- 2010 Blake Prize, National Art School Gallery, Sydney  
*People's Choice Award*
- 2010 Outback Prize, Broken Hill Regional Art Gallery  
*Third Prize*
- 2010 Advertiser Business SA Contemporary Art Prize  
*Finalist*
- 2009 Waterhouse Natural History Art Prize, SA Museum  
*People's Choice Award*  
*First Prize, Works on Paper*
- 2008 Waterhouse Natural History Art Prize, SA Museum  
*People's Choice Award*  
*Second Prize, Works on Paper*

## Statements by Others

'There has been a notion that contemporary art can't be beautiful, but this is very beautifully executed.'  
Nick Mitzevich, Director, Art Gallery of South Australia  
(37th Alice Prize Judge)

'I found myself drawn to three contemplative works, almost meditative, but for different reasons. *Droughts & Flooding Rains* spoke strongly of connections to the land, and of knowledge to be shared... a finely crafted selection of twigs cleverly sown to the surface as a mandala for viewing the world.'  
Michael Rolfe, CEO Museums & Galleries NSW  
(2011 Outback Art Prize Judge)

'Suspended disbelief draws the viewer instantaneously... Her work cannot be easily passed over; it draws one into it, demanding concentration on a number of levels, one of which is often missing in contemporary art today - that of contemplative engagement by the viewer.'  
Jan Jones, *Australian Art Review*, Sept–Oct 2012

'Her work uses the ancient symbol of the circle, that is alive in this case with a dynamic natural energy. It is a response of wonder and numinous delight to the inner landscape evoked by our environment.'  
Rod Pattenden, 59th Blake Prize, Chairperson

'I am very impressed with Janine's meticulous technique and painterly approach - there is a very formalist, abstract style at play in this work, and what brings a smile to my face is the use of beetle-chewed leaves, I enjoy the idea of other creatures having helped create art, and, of course, the way her materials and colours evoke the desiccated feel of the desert landscapes.'  
Kathleen von Witt, Director, Hawkesbury Regional Gallery  
(2010 Outback Art Prize Judge)

'The piece which wins on eccentricity and is also the winner of the 2009 People's Choice is Janine Mackintosh's *Bask*, a very large and elaborate work made up of dry eucalyptus leaves which have been threaded together and glued onto paper. It creates an effective mesmerising op-art-like design with a strong pulsating rhythm.'  
Sasha Grishin, *Australian Art Review*, Feb–April 2010

'These are enigmatic works which sit just as comfortably as an ancient artefact or as contemporary art. Mackintosh gives us a rich visual experience that is borne not from a sense of ownership of natural beauty. Instead, she celebrates the rewards of paying close attention.'  
Jane O'Neill, Curator, June 2011

'There's a teasing paradox here. An artist on song, delving ever deeper into the minutiae of her very backyard. An artist producing work that is resolutely true to its site and provocative in its pitch. Yet, at the same, conjuring art objects that reach out with a mystique and universal appeal all of their own.'  
Quentin Chester, *Fleurieu Living*, Autumn 2014

'The larger pattern prevails, but across it run many other rills and currents, worlds within this world. There is endless enticement to contemplation, to going beyond the surface manifestation... this assemblage of blown leaves has become a mandala in which one can envisage the cosmos or encounter the divine.'  
Dr Michele A. Connolly, rsj