




SIX ARTISTS | SEVEN DAYS

SOPHIE CAPE : NICOLETTE EISDELL : PAMELA HONEYFIELD
MICHELLE HUNGERFORD : CHARMAINE PIKE : ANA POLLAK

In support of the Australian Wildlife Conservancy



We acknowledge and pay respect to the Ngalia-Warlpiri and Luritja People – the traditional owners of the country on which Newhaven Wildlife Sanctuary is located. We respectfully acknowledge their enduring connection to the native wildlife, waters and country which have inspired these artworks.

DEFIANCE GALLERY + AUSTRALIAN WILDLIFE CONSERVANCY

Supported by Lea & Bill Ferris and the Ferris Family Foundation

Six Artists Seven Days Artist Camp

Newhaven Wildlife Sanctuary

July 2024

Six Artists Seven Days Exhibition

Defiance Gallery

2 – 23 August 2025

Opening : 2 August

Film Screening : 9 August

Artists + Conservationists Symposium : 16 August

Newhaven Wildlife Sanctuary spans nearly 262,000 hectares at the intersection of three central Australian bioregions, making it one of the largest non-government protected areas and a vital conservation site. It hosts Australia's largest feral cat eradication project, including a massive predator-free area that will ultimately protect up to 100,000 hectares. The first 9,450-hectare fenced area was completed in 2016, enabling the reintroduction of seven nationally threatened mammals, with three more species planned.

The sanctuary protects diverse habitats, including mulga woodlands, spinifex sand plains and desert oaks and supports threatened species like the Black-footed Rock-wallaby, Brush-tailed Mulgara and Great Desert Skink. A hotspot for arid-zone birdwatching, Newhaven supports 180 bird species, 23 ecosystems and over 600 plant species. Located on Ngalia-Warlpiri/Luritja land, a historic native title consent determination was recognised in 2010. Indigenous community members actively contribute to Australian Wildlife Conservancy's (AWC) delivery of land management and science programs.

In July 2024, six artists embarked on what they have described as a life defining experience. The invited residency artists included Sophie Cape, Nicolette Eisdell, Pamela Honeyfield, Michelle Hungerford, Charmaine Pike and Ana Pollak who were accompanied by filmmakers Kathryn Milliss ACS and Anna Howard ACS and arts writer John McDonald. This exhibition is the culmination of that residency and what will be the final expedition in this ambitious ten year project, to connect artists with country and broaden environmental awareness in a totally unique way.

Over the last twelve years, supported by the Ferris Family Foundation, Defiance Gallery has coordinated four residencies and the subsequent exhibition sales have raised an incredible \$750,000. With your help, for this fifth and final exhibition, we aim to reach our goal of \$1,000,000 donated to the very significant work of the Australian Wildlife Conservancy.

You can read more about the [history of this project here](#) and the [work of the AWC here](#). Please view the [entire exhibition of works here](#).

Six Ways of Looking at Newhaven

John McDonald, March 2024

Seven years ago, I spent a few days in Newhaven, a property on the edge of the Great Sandy Desert, owned and administered by the Australian Wildlife Conservancy (AWC). Last week I returned, in company with a group of artists who had seven days to make sketches and observations in preparation for an exhibition in one year's time. The show, which has the working title, Six Ways of Looking at Newhaven, will be the culmination of a long-term project that began in 2012–13, and has seen 25 artists visit four remote properties spread around the country. Each visit leads to a selling exhibition in which the artists donate work to the value of \$45,000.

The initial aim has been to raise a million dollars for the AWC. For many of the artists it has been the experience of a lifetime to explore a unique natural environment in company with scientists and ecologists. Each of the camps has been filmed, generating a series of documentaries. The plan is to turn all this material into a survey exhibition, a feature-length film and publication that can be sent around Australia and overseas, raising awareness of AWC activities and giving exposure to the artists involved.

I've been on board with the project since its inception and have written about each of the shows. This time I thought it might be interesting to focus on the trip itself, which included

six artists: Sophie Cape, Nicolette Eisdell, Pamela Honeyfield, Michelle Hungerford, Charmaine Pike and Ana Pollak, along with filmmakers Kathryn Milliss and Anna Howard. For the first time it was a completely Amazonian event, with me as the token male. Even the AWC field officers were predominantly female.

Was there a difference with those trips in which male artists were in the majority? There was certainly more camaraderie and less competition among participants, although much of the week proceeded along familiar lines. Over the first three days we were introduced to the features of the property, from fields of wildflowers to the rocky landscape of Potato Gorge, to a brimming Lake Bennett, packed with waterbirds and insects after record rainfalls. In a helicopter we traversed much of the 600,000 hectares of Newhaven and the adjoining Ngarlurrju Aboriginal Land Trust, making stops in gigantic salt pans, and dunes in which the tops of trees emerge from mountains of soft red sand.

The heart of Newhaven consists of 9,450 hectares of fenced-off land from which every feral predator has been removed. This is a serious matter because there are more than 3 million feral cats in Australia, which each kill five animals per night. The resulting holocaust exceeds 2.6 billion small mammals, birds and reptiles per year, if we include those killed by foxes.



These are the kind of statistics the AWC uses to convince private and corporate sponsors to fund an operation which has seen the group become the largest private conservation landowners in Australia, with 32 separate properties. The other winning argument is the extreme leanness and efficiency of the organisation, which is science based, employs more than 70 percent of its staff in the field and spends 85 percent of its income on conservation. Land management and data gathering goes on 365 days a year.

Visitors are taken on early morning visits to animal traps to see what creatures have been collected overnight. Afternoons are spent with the local Indigenous women who work as rangers and have become famous for their tracking skills. Christine Ellis and her colleagues have been known to track feral cats more than 30 kilometres before dispatching them. Last week, we walked with the ladies down a dusty road while they identified every animal or reptile that had passed that way. They can tell if there was a fight or a romantic encounter in the sand. They know if an eagle plucked an animal from the ground, or a goanna chased a spider down a hole.

On this stroll they contented themselves with tracking down witchetty grubs and bush potatoes, finding one truly spectacular tuber, at least a metre in length. At Newhaven, the trackers have played a vital role in helping eradicate ferals, so that endangered species such as the Mala (AKA. The tiny Rufous Hare-wallaby), the Burrowing Bettong, the Central Rock-rat and the Golden Bandicoot may be reintroduced, and their numbers allowed to expand.

The problem for the artists was how these experiences should feed into their work. During the first three days one is absorbing information and visual stimuli. For the following days it's a matter of making sense of these discoveries, searching for a way to translate them into paintings and drawings.

All participants found it rewarding to spend time with other artists, most of them strangers before this trip. They were uniformly impressed with the knowledge and dedication of the young field officers and staggered by the landscapes we encountered. On the other hand, there is immense pressure to process these new experiences in those few short days spent working in the field. It wasn't until the last night of camp, when the artists were invited to

make a show from their work-in-progress, that every painter could see what the others were doing and feel reassured that the trip would be a success.

To take only one motif – the desert oaks that grew around the campsite – it was remarkable to see how different artists drew and painted these unique, spindly trees. The massed ferrous rocks at Potato Gorge offered another study in contrasts, with one artist depicting masses of hard-edged, compacted forms, another painting them in more lyrical fashion.

A field of wildflowers might be laid in with hundreds of tiny flicks of the brush on bare paper, or captured in a moody, atmospheric picture that feels almost claustrophobic. Sophie Cape attempted to work on a larger scale, painting a schematic landscape with found materials such as ash, charcoal and ochre, on the back of a vinyl tablecloth. Nicolette Eisdell, better known as portraitist, made expressive drawings of dead euro, found seated in a rock crevice like an ancient mummy.

In a year's time the best of these preliminary gouaches and sketches will have been discarded or worked up into large-scale paintings. Yet it's important the final exhibition also includes pieces made at the Newhaven sanctuary, en plein air, which capture the artists' spontaneous responses to a desert environment enlivened by recent rainfall.

It may sound overly romantic to talk of 'essences', but there is something quintessentially Australian in the experience of the desert, which makes up roughly 70 percent of this country's land mass. It is the great mythical unconscious which underpins our fluctuating sense of identity – that ancient environment once seen as harsh and barren, which now seems full of life. It's partly to do with our enhanced understanding of the Aboriginal relationship to the land, and partly due to the efforts of scientists, naturalists and conservationists who have broken down those barriers of fear and indifference that once dominated our views of the outback.

Of all the art events I've attended over the past decade, these AWC field trips have been the most valuable in terms of expanding horizons of thought and feeling. To truly understand the hold that landscape painting has always exerted on Australian art, there's no better method than to go feral for a week in a remote part of the continent and soak up some vital energy.



SOPHIE CAPE

Courtesy of Olsen Gallery

Oscillating between abstraction and figuration, the work of Sophie Cape straddles the sublime with a cathartic expulsion of energy. Exploding with violence across the page, her works are vast in scale and performative in their execution.

Visceral and dramatic, harking back to her past as an elite and damaged athlete, Cape seeks a raw, direct expression through engagement with the body's physicality in order to render an instinctual and emotional act of expression.

Working outside in the desert, free from constraints, using unconventional mediums and revelling in their gross materiality, Cape excavates her unconscious in the desire to rip the figure and face wide open. These works are psychological self portraits, voicing the dialogue between the internal and external landscape, and of past and present experience.

The contrast of survival and decay, be it in a desert landscape, in the physical body, or in the mind, is where Cape is searching for what lies between the beauty and the horror that is the exquisite tragedy of the human condition. Offering a theatrical encounter with the spectator in the hope of breaking through language, to touch life.





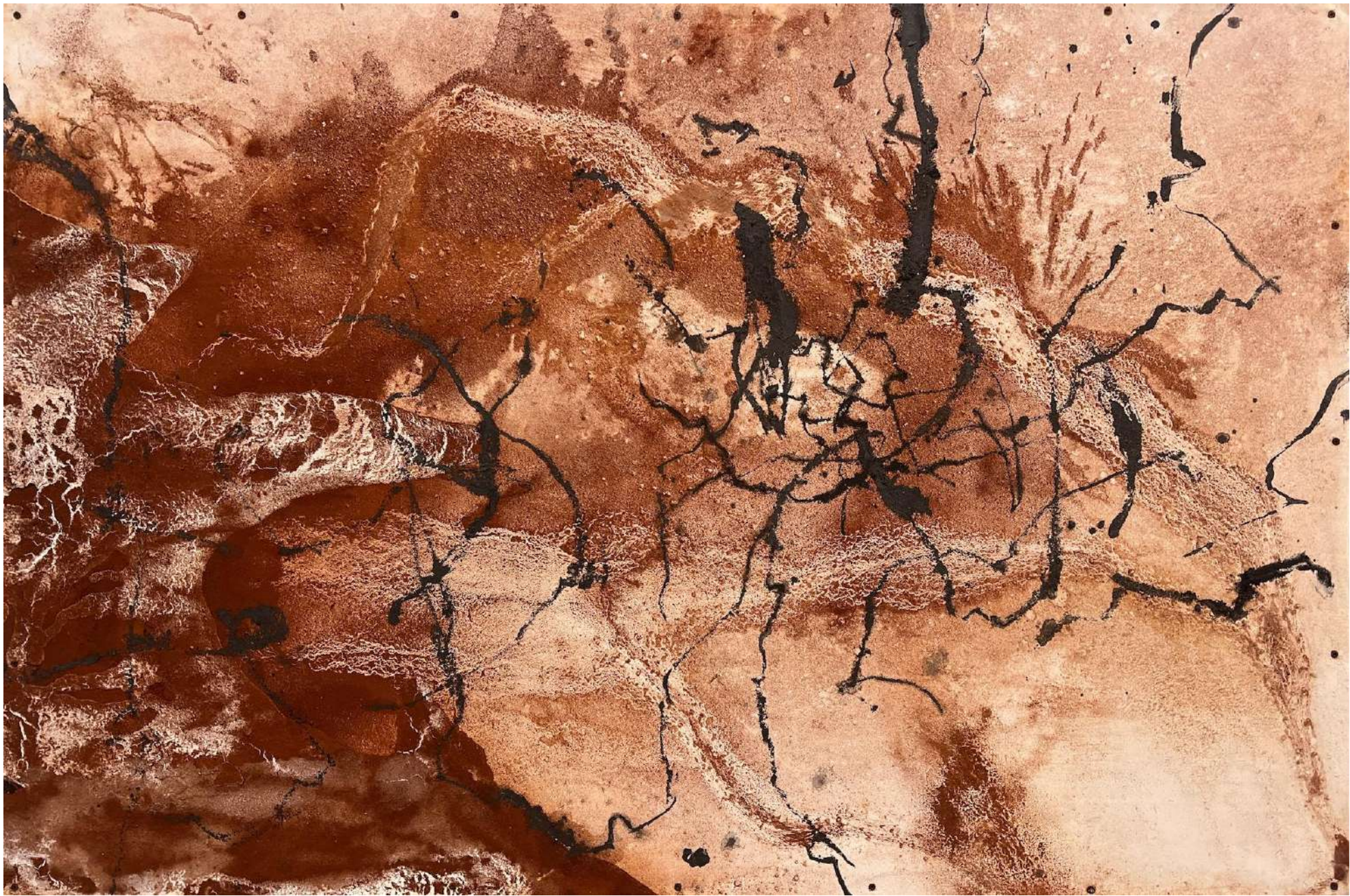


Burn Lines

Newhaven soil, bushfire charcoal & ink on canvas

100 x 150 cm, 103 x 153 cm (framed)

\$16,500



Red Range

Newhaven soil on canvas

100 x 150 cm, 103 x 153 cm (framed)

\$16,500



Footprints in the Sand

Newhaven soil, bushfire charcoal, graphite & bone on canvas

100 x 146 cm, 103 x 149 cm (framed)

\$16,500



Grown From Ash

Newhaven soil, salt & bushfire charcoal on canvas

100 x 150 cm, 103 x 153 cm (framed)

\$16,500



Newhaven

Newhaven soil, pigment & bushfire charcoal on canvas

138 x 212 cm

\$15,000



The Bilby Emerges, a Desert Queen
Newhaven soil & bushfire charcoal on canvas
100 x 150 cm (unframed)
\$12,500

NICOLETTE EISDELL

Nicolette Eisdell is a Sydney-based artist whose practice spans decades, mediums and subjects.

Trained at the Julian Ashton Art School in the late 1960's – an institution celebrated for its rigorous, traditional approach – for 20 years she worked as a freelance fashion Illustrator in Sydney and London. Subsequently, holding a Masters in Art Therapy (1996), and later a Diploma in Adult Psychotherapy, for 14 years she worked as the art therapist at a prison psychiatric hospital.

Although identifying as a figurative painter, Nicolette's subjects range broadly, from luminous interiors to brooding landscapes and intimate psychological studies. With her focus on chiaroscuro, the interplay of light and dark, her work is imbued with a moody tonal intensity, and the suggestion of a narrative.

Nicolette has been a finalist in several public prizes, including the Salon des Refusés, the Portia Geach Women's Portrait Prize, and the defunct Plein Air Landscape Prize.

[View More Work](#)







Margaret on Country (diptych)

acrylic & oil on board

56 x 70 cm

\$3,200



On Country (triptych)
encaustic & oil on board
46 x 177 cm, 48 x 179 cm (framed)
\$4,500



The Other Mountain I

oil on canvas

45 x 126.5 cm

\$3,500



Night Walker
oil on canvas
42 x 59 cm, 48 x 63 cm (framed)
3,000



The Other Mountain II

oil on canvas

42 x 59 cm, 48 x 63 cm (framed)

3,000



The Burn
oil on canvas
42 x 59 cm, 48 x 63 cm (framed)
3,000



Red Mountain

oil on canvas

55.5 x 106.5 cm

\$3,500



Sunrise at the Camp
acrylic on canvas
51 x 76 cm
\$3,000

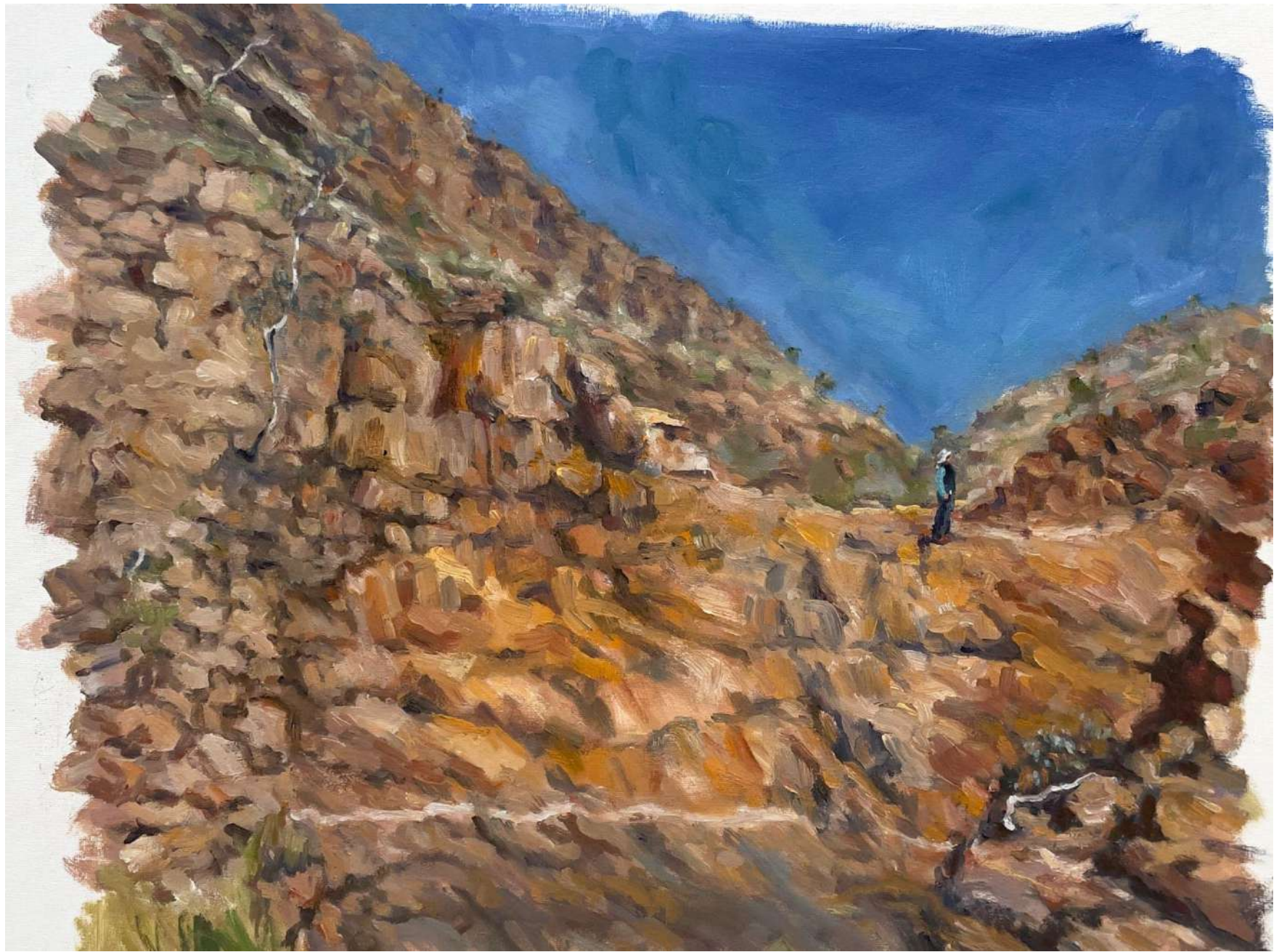


Indigenous Trackers II

chalk pastel on paper

42 x 59 cm, 60 x 75 cm (framed)

\$3,000



The Gorge with Chantelle

oil on canvas

42 x 59 cm, 48 x 63 cm (framed)

\$3,000

PAMELA HONEYFIELD

Combining large paintings with works on paper, Pamela Honeyfield's work is a bold gestural document embodying the artist's sensitive perception of landscape while simultaneously capturing the energy of places travelled and experienced.

Music and the action of painting are integral to Honeyfield's studio practice. So too the process of collecting a visual language and translating an inner dialogue of observation and memory; grounded with gestural mark-making while recalling the experience of the environment through rich colour.

Honeyfield is a Sydney based artist working from her studio in Lilyfield. She graduated from the National Art School in 1991, before completing her Masters in Art Therapy at the University of Western Sydney.

She has been a finalist in numerous awards including the Kings School Art Prize (2024), Fisher's Ghost Art Award (2023, 2019, 2004), the Blake Prize (1991), Paddington Art Prize (2021, 2017), NSW Parliament Plein Air (2017), Pro Hart Broken Hill Outback Art Prize (2019, 2016), Stanthorpe Art Prize (2018) and the John Leslie Art Prize (2018). She won the Gosford Regional Gallery Art Prize (2015, 2014), the Hunters Hill Art Prize (2019) was the recipient of the Defiance Award & Residency in conjunction with the Paddington Art Prize (2021) for her work Red Rust Hills N'Dhala.

Honeyfield's work was acquired by the Allen Arthur Robinson Collection in Sydney and is held in private collections throughout Australia, France, Canada, the USA, Japan, England and Hong Kong.

[View More Work](#)







Deep In Lilac

oil on canvas

152 x 122 cm, 155 x 125 cm (framed)

\$8,500



Rock Matrix

oil on canvas

122 x 152 cm, 125 x 155 cm (framed)

\$8,500



Balance and Geometry

oil on canvas

152 x 122 cm, 155 x 125 cm (framed)

\$8,500

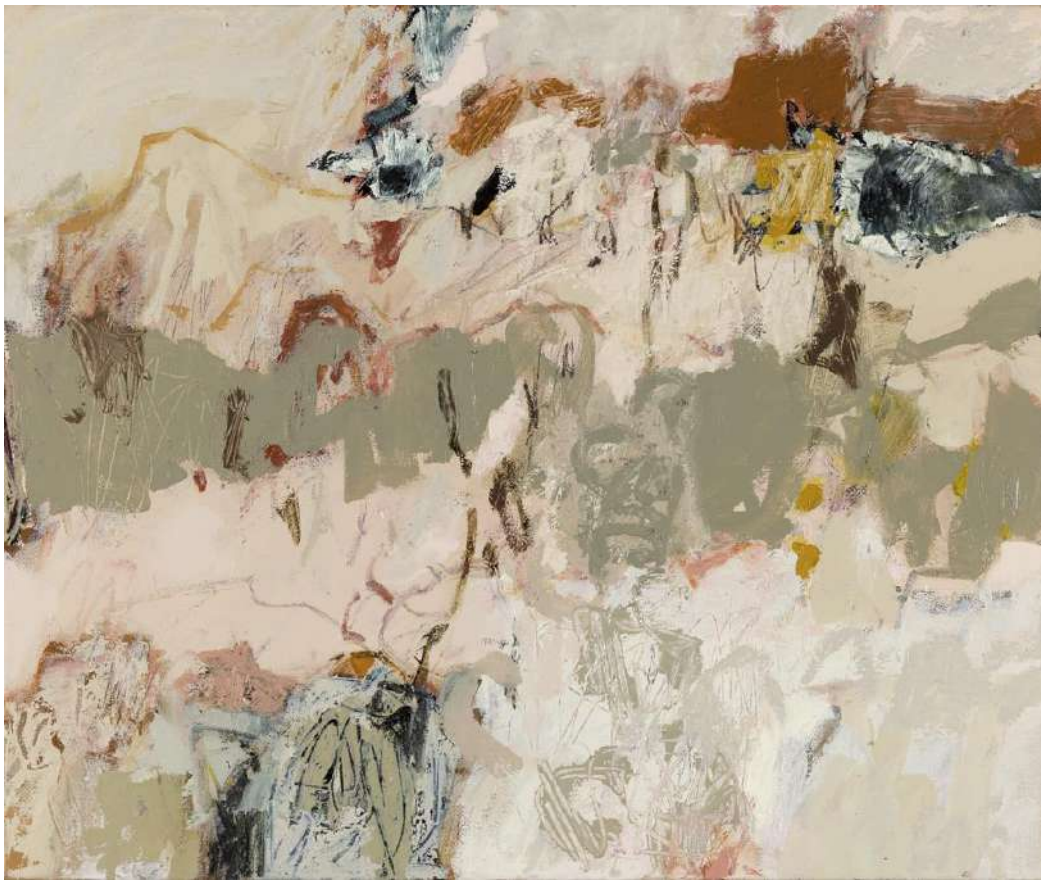
Mosaic Burning

oil on canvas

152 x 122 cm, 155 x 125 cm (framed)

\$8,500





Burn Scar I & II (I to r)

oil on linen

51 x 61 cm, 54 x 64 cm (framed)

\$3,200 each

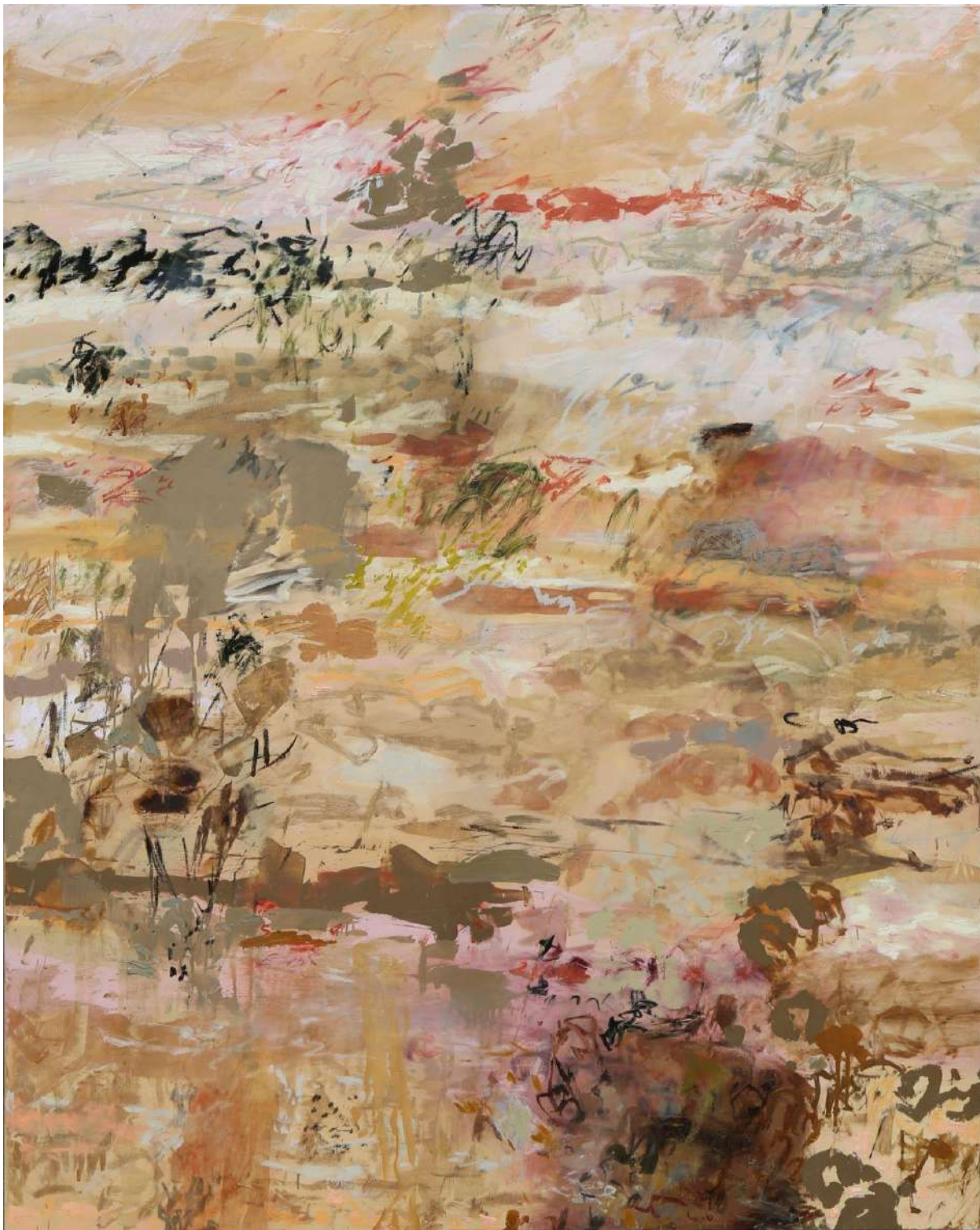


Burn Scar III

oil on linen

51 x 61 cm, 54 x 64 cm (framed)

\$3,200



The Tanami – Healing, Faith, Energy, Fire, Space, Home

oil on linen

152 x 122 cm, 155 x 125 cm (framed)

\$8,500

Zenith

oil on canvas

152 x 122 cm, 155 x 125 cm (framed)

\$8,500



MICHELLE HUNGERFORD

Michelle Hungerford divides her time between the New England and the Blue Mountains regions of NSW, Australia.

She studied Fine Arts at Tamworth TAFE and graduated in 2003 with a Bachelor of Fine Arts (Honours) from the University of Newcastle, where she was awarded the University Medal. In 2002, she won the Watt space Student Acquisitive Prize and the prestigious National Tertiary Prize, judged by David Boyd, and represented Newcastle University in *Hatched*, the National Graduate show at PICA in Perth, WA.

In 2006, Hungerford held her first international solo exhibition at New Hall, Cambridge University, followed by her second solo exhibition at Murray Edwards College, Cambridge, UK in 2009. Her work was acquired for the New Hall Women's Collection. In 2015, after extensive painting and travel throughout Germany and Europe, Hungerford participated in a two-person exhibition in Berlin and was subsequently invited to exhibit at the Australian Embassy in Berlin in 2016.

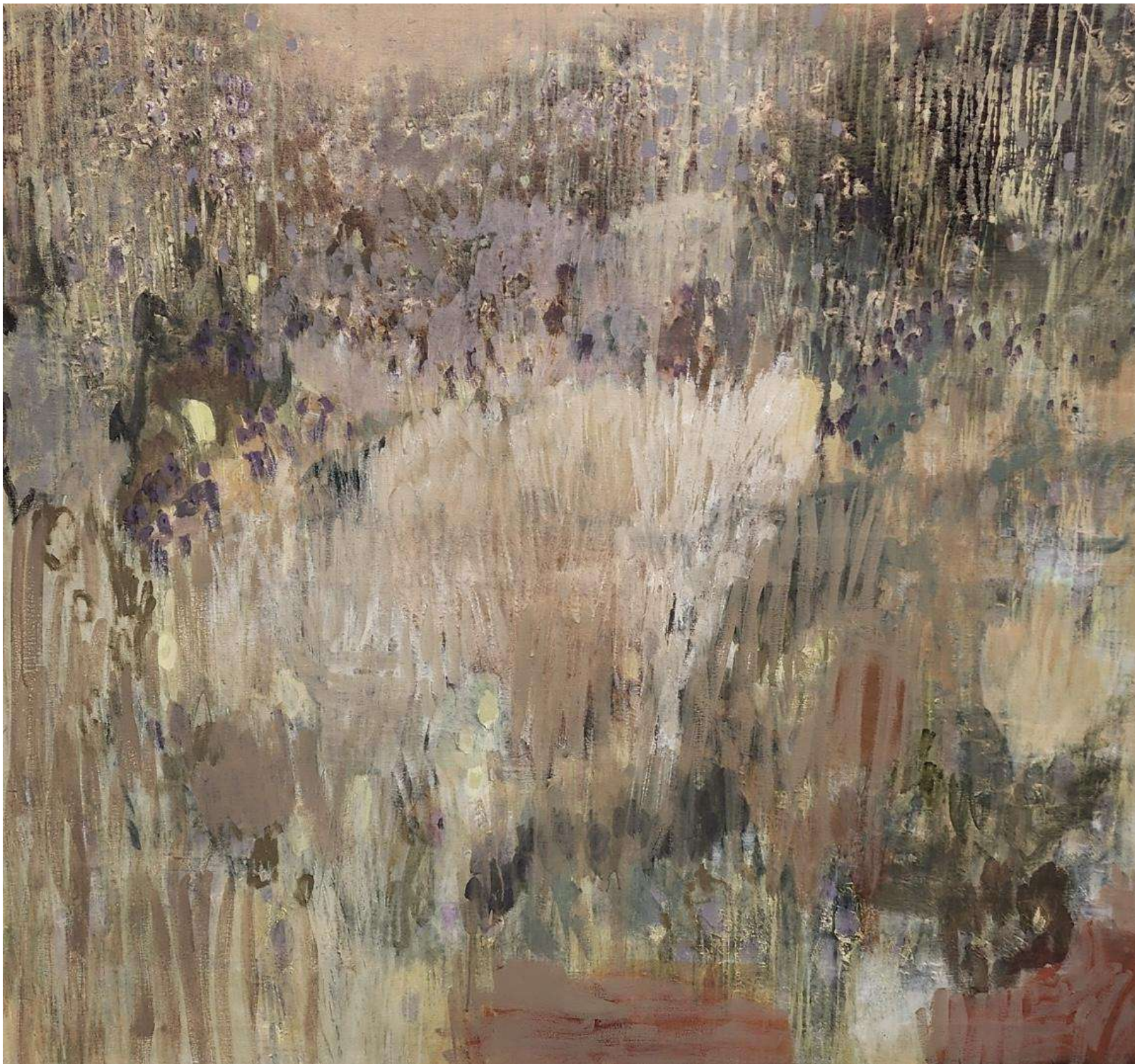
Hungerford has exhibited widely in Australian regional and commercial galleries and has been a finalist in numerous prizes, including Paddington Art Prize, Mosman Art Prize, Kedumba Drawing Award and the Parliamentary Plein Air Prize. In 2018, she won the Defiance Gallery Award at the Paddington Art Prize.

Hungerford's work is held in numerous private and public collections across Australia, UK, Europe and the US.

[View More Work](#)







Spinifex and Mulla Mulla I
acrylic and charcoal on canvas
127 x 152 cm, 130 x 155 cm (framed)
\$10,000



Spinifex Dusk

acrylic and charcoal on canvas

101 x 101 cm, 104 x 104 cm (framed)

\$6,500



Spinifex and Mulla Mulla II
acrylic and charcoal on canvas
183 x 152.5 cm, 186 x 156 cm (framed)
\$15,000

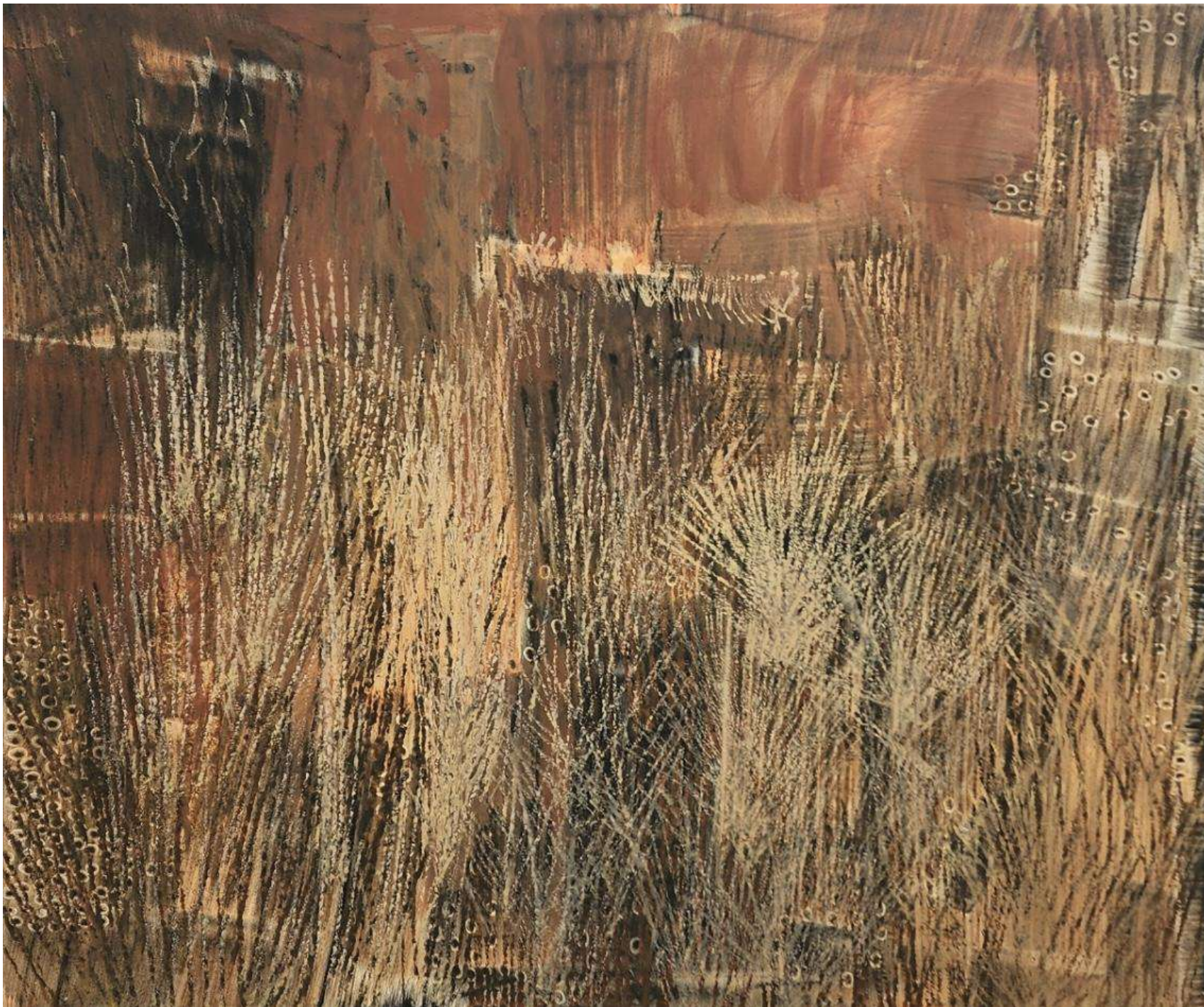


Spinifex and Tracks

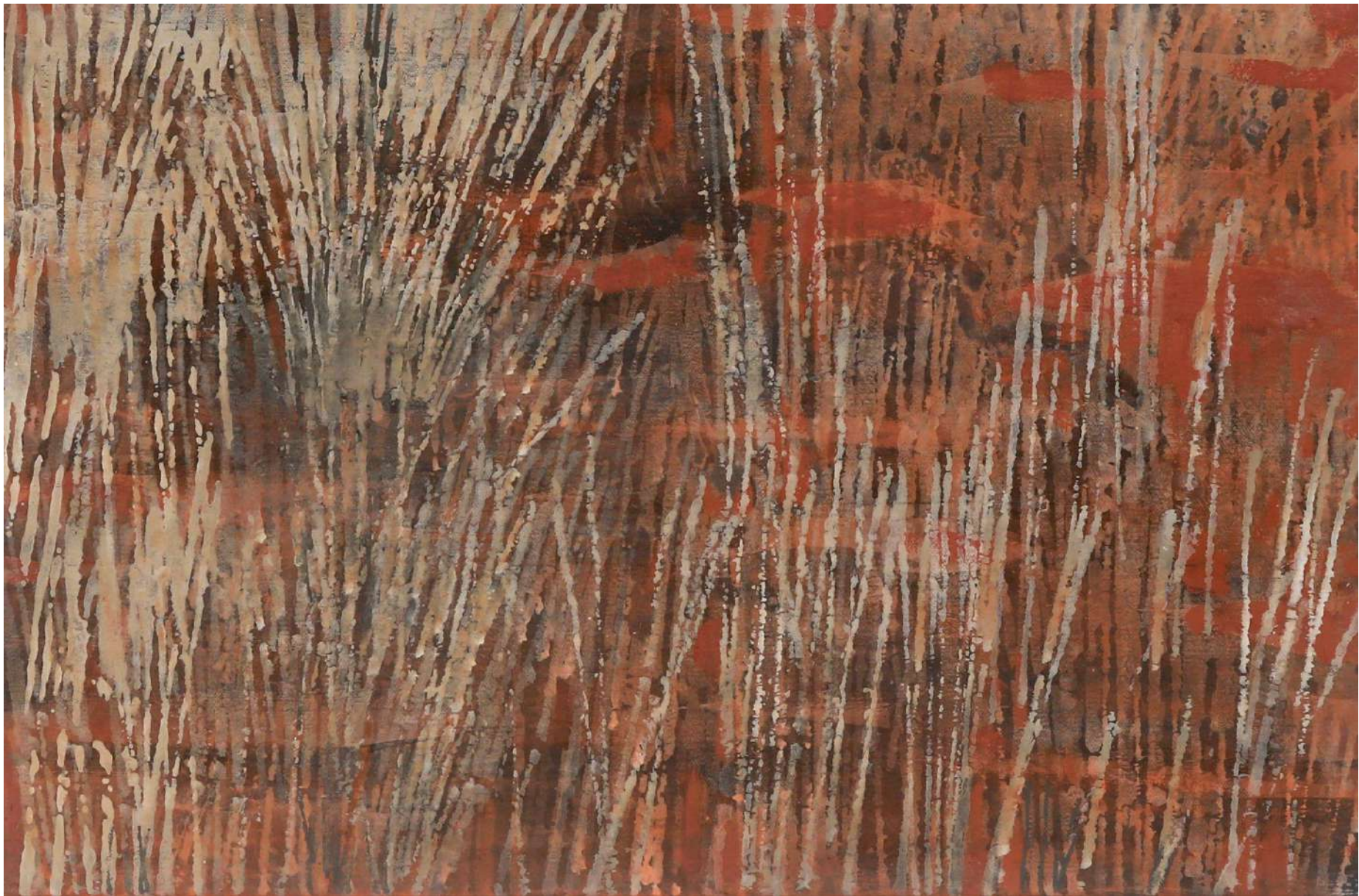
acrylic and charcoal on canvas

102 x 122 cm, 105 x 125 cm (framed)

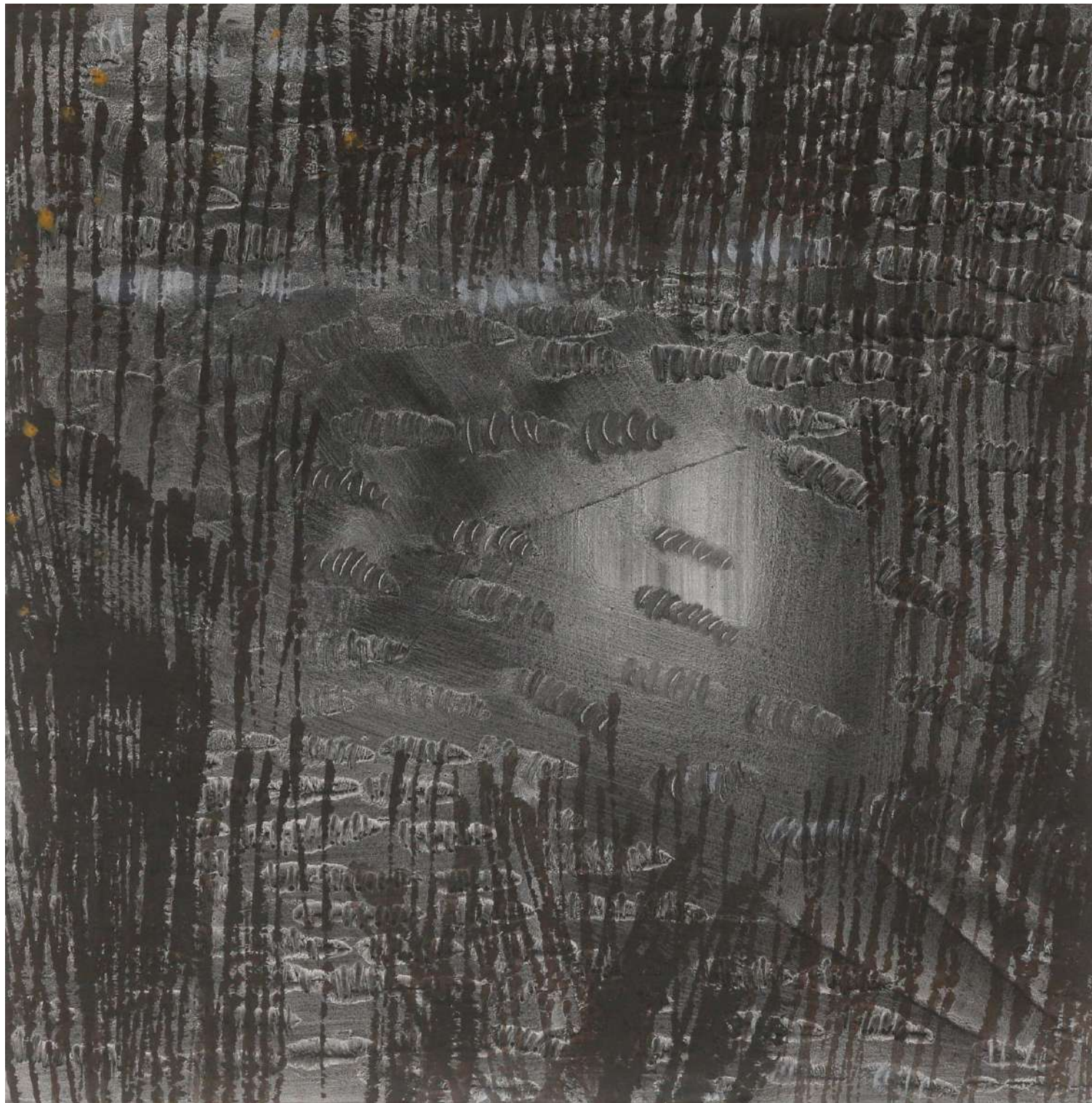
\$7,500



Spinifex and Red Dirt
acrylic and charcoal on canvas
102 x 122 cm, 105 x 125 cm (framed)
\$7,500



Spinifex III
acrylic and charcoal on linen,
40.5 x 61 cm, 44 x 64 cm (framed)
\$3,000



Witchetty Grub I

acrylic and charcoal on canvas
61 x 61 cm, 64 x 64 cm (framed)
\$3,500



Grasses and Flowers

acrylic on canvas

61 x 61 cm, 64 x 64 cm (framed)

\$3,500

CHARMAINE PIKE

Charmaine Pike approaches the rich tradition of Australian landscape with a unique language, both of gesture and of sentiment. As has always been the case with her work, the fundamentals of drawing are at its core, with an unerring understanding of tone and confidence of line permeating each painting. Her work has become distilled to a point where forms appear effortlessly carved out of space.

Pike was the winner of the Muswellbrook Art Prize (Works on Paper 2025), Kedumba Drawing Award (2022) and has been selected as a finalist in the Paddington Art Prize, Mosman Art Prize and the Adelaide Perry Prize for Drawing. She was a recipient of the Nock Art Foundation HK/China residency and the Enid Ng Artist Residency in Paris.

[View More Work](#)





Rock Formations (diptych)

acrylic on canvas

90 x 240 cm, 93 x 243 cm (framed)

\$9,500



Rock Spectacle
acrylic on board
90 x 120 cm, 93 x 123 cm (framed)
\$5,400



Mesa

acrylic on board

76 x 102 cm, 79 x 105 cm (framed)

\$5,000



Desert Splendour

acrylic on board

90 x 120 cm, 93 x 123 cm (framed)

\$5,400



After the Rain
acrylic on canvas
40.5 x 40.5, 44 x 44 cm framed
\$2,700



Home Range (diptych)

acrylic on canvas

90 x 240 cm, 93 x 243 cm (framed)

\$9,500



Desert Nights

acrylic on canvas

51 x 61 cm, 54 x 64 cm (framed)

\$3,000



Deadwood
acrylic on canvas
61 x 76 cm, 64 x 79 cm (framed)
\$3,500



Ghost Gums
acrylic on board
60 x 90 cm, 63 x 93 cm
\$4,000



Potato Gorge II & III (l to r)
acrylic on canvas
30.5 x 41 cm, 34 x 44 cm (framed)
\$2,500 each

ANA POLLAK

Ana Pollak lives and works on Dangar Island on the Hawkesbury River, NSW. She began her art studies at the Byam Shaw School of painting and drawing in London and then studied at the Alexander Mackie School of Art. After her studies, she went on to make the animated film Cathedral Forms and in 1983 created a sculpture program for children at the North Rocks School for Blind Children in Sydney.

Since 1988 she has been involved in community actions and art projects to protect the Hawkesbury River environment. After a series of extended drawing trips from 1993 – 2002, with her partner, painter David Collins, Pollak decided to focus her practice on sculpture and drawing. She was awarded the Dobell Prize for Drawing in 2007.

From 2009–2011, Pollak made the hand-drawn film Flux which brought together her fascination with Chinese calligraphy and the movement of water.

In 2017 Pollak was granted the Hong Kong Artists Residency with the Nock Art Foundation. Here she was able to meet traditional and contemporary Chinese calligraphers who generously shared their philosophies and aesthetic ideas. This experience led Pollak to explore working with ink and rice paper. In 2019 Pollak made the hand drawn animated portrait film 'r'. Since then she has been painting the textures and layers of the foliage of the Hawkesbury sandstone country, the north coast and the Great Sandy Desert using clay washes on plywood.

Her work is held in the Art Gallery of New South Wales collection and numerous private collections nationally.

[View More Work](#)







Kurrkara Grove

claywash oxides ink & binder

109 x 122 cm, 112 x 125 cm (framed)

\$8,000



Family Gathering

claywash oxides ink & binder

69 x 122 cm, 72 x 125 cm (framed)

\$6,000



Sandkeepers

claywash oxides ink & binder

121 x 141 cm, 124 x 144 cm (framed)

\$10,000

Kurrkara

claywash oxides ink & binder

120 x 92 cm, 123 x 95 cm (framed)

\$7,200



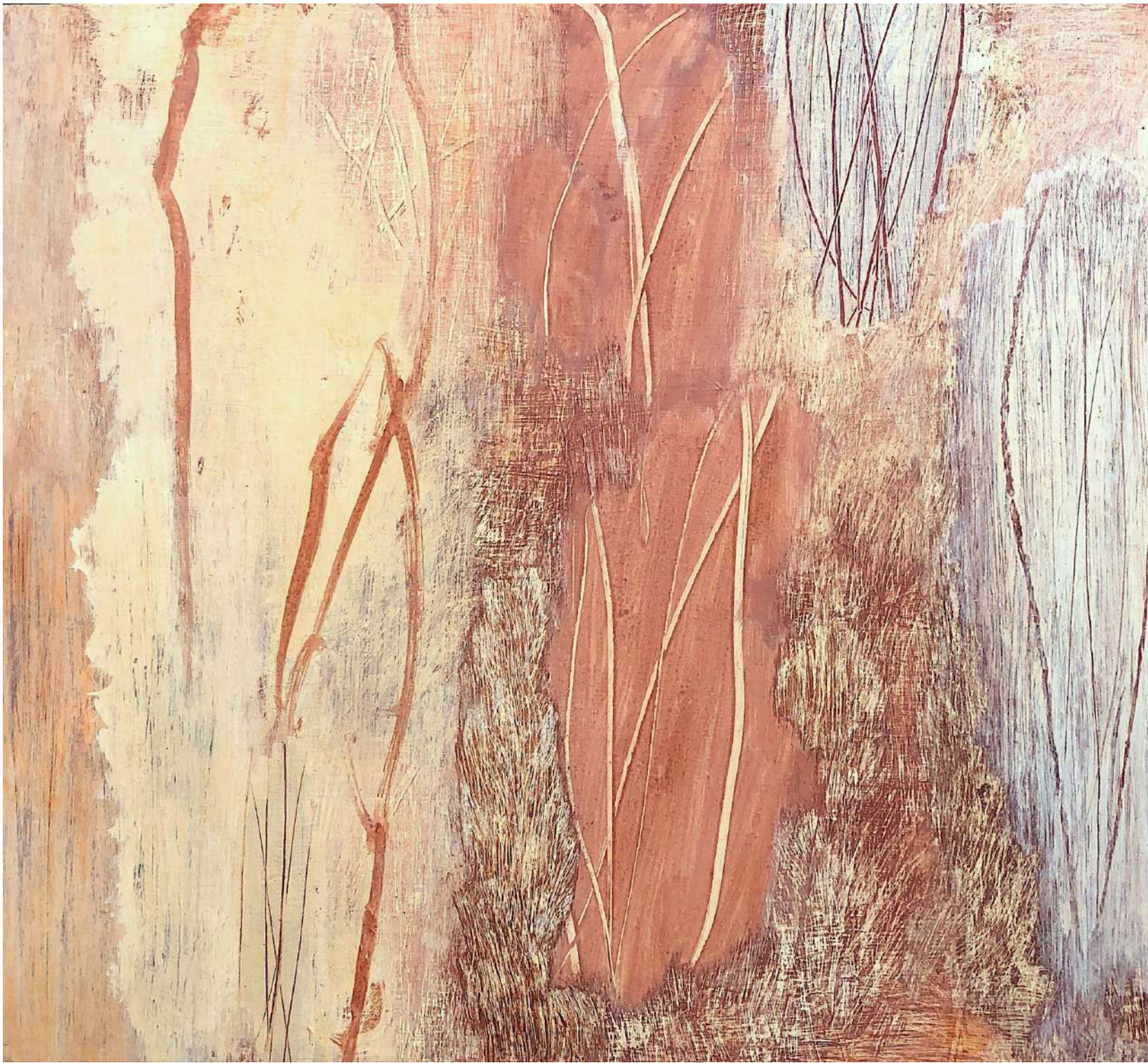


Whisperers

claywash oxides ink & binder

60 x 122 cm, 63 x 125 cm (framed)

\$5,200



Three Sisters

claywash oxides ink & binder

84 x 90 cm, 87 x 93 cm (framed)

\$5,500



This project would not have been possible without the following people.

Artists

Ana Pollak
Charmaine Pike
Michelle Hungerford
Nicolette Eisdell
Pamela Honeyfield
Sophie Cape

Art Critic

John McDonald

AWC Senior Field Ecologists

Chantelle Jackson
Jessica Holding
Helena Mihailou

AWC Wildlife Ecologist

Dr Tim Henderson

AWC Ecologist Guide

Emily Gregory

Newhaven Warlpiri Rangers

Alice Henwood
Christine Ellis
Cindy Gibson
Margaret Lewis

Helicopter Pilot

Katrin Doederer

AWC Events Team

Sarah McKenna
Lucy Giesen
Elly Gearing

Newhaven Manager

Mike Rawnsley

Newhaven Camp Staff

Gary Pane
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Samantha Bowden
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Kathryn Milliss ACS

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Anna Howard ACS

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James Mills

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Roen Davis

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Anna Howard ACS

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Event Drinks Sponsor

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